The System of Five Cakras in *Kubjikāmatatantra* 14-16

DORY HEILIJGERS-SEELEN

GRONINGEN ORIENTAL STUDIES

Volume IX

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Egbert Forsten Groningen 1994

Cover Design: Henk Suurling, Groningen
Cover Illustration: The Svādhiṣṭhāna
as drawn on Ṣaṭsāhasraṭippanī (fol. III B.)

This book was printed with financial support from
the Netherlands Organisation for the Advancement of Pure Research (NWO)

The investigations were supported in part by the Foundation for
Research in the field of Theology and the science of Religions in the Netherlands,
which is subsidized by the Netherlands Organization
for Scientific Research (NWO).

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ISBN 90 6980 059 4

Preface

Since the early 1970s the Kubjikā texts have been the subject of scientific research by a group of scholars at the Institute of Oriental Languages of Utrecht University. It was therefore almost inevitable that I should become acquainted with these texts during the final years of my Sanskrit studies at the Institute. At that time Dr T. Goudriaan and Dr J. A. Schoterman (†) were preparing the critical edition of the Kubjikāmatatantra which was completed in 1988. Dr Schoterman received his Ph.D. degree in 1982, his doctoral thesis being a critical edition and study of the first five chapters of the Ṣaṭsāhasrasaṃhitā. During the period 1970–1992 eleven articles dealing with the Kubjikāmata were published by scholars at the Institute in Utrecht.

In order to make the Kubjikā texts more widely available the manuscripts, which for the most part are preserved in the National Archives of Nepal at Kathmandu and are being copied on microfilm thanks to the Nepal-German Manuscripts Preservation Project, must be published in critical editions. Although this task seemed to be the first prerequisite, I decided to make a study of a small part of the Kubjikāmatatantra which deals with a more or less narrowly defined subject, namely the Pañcacakra (the 'five *cakras*'). I am aware of the limitations inherent in this approach. A study of the complete text of the Kubjikāmatatantra with its impressively rich variety of subjects might have further elucidated the contents of the Pañcacakra section. But such an additional investigation would have gone beyond the scope and necessary limits of the present study. Moreover, the parallel texts and commentaries as well as other texts of this tradition which I have consulted, have not yet been edited, which would cause some inconvenience for the reader. Confining myself to this restricted subject, I did not intend to define the position of the Kubjikā tradition *vis-à-vis* other related traditions. An attempt to this end has recently been undertaken by Sanderson (1988) and Dyczkowski (1988, including 'A History of the Study of the Kubjikā Cult').

The present study of the Pañcacakra was submitted as my doctoral thesis at the University of Utrecht in 1992. In the edition which I offer some minor changes and additions have been made, and the critical Sanskrit text of chapters 14–16 of the Kubjikāmatatantra in the Kulālikāmnāya version has been added. My study is chiefly based on these chapters and consists of an analysis of the five *cakras* along with an annotated translation of the Sanskrit text. In many instances the given interpretation cannot be other than tentative and is, therefore, susceptible to

criticism and improvement.

During the course of my research I have had the benefit of many forms of support and assistance, for which I wish to express my gratitude. First, I would like to thank my promotor, Professor Dr H. W. Bodewitz, who originally stimulated me to start this undertaking and then encouraged me to finish it. I am indeed grateful to him for his practical advice, critical remarks and kind assistance throughout this project.

Likewise, I am greatly indebted to my co-promotor Dr T. Goudriaan for the steady progress and the eventual conclusion of this study project. As a specialist in the field of Tantrism and especially with regard to the Kubjikā tradition, he gave me useful suggestions concerning matters of content as well as expression. I would like to thank him warmly for his congenial co-operation during the course of my work.

To begin with Dr J. A. Schoterman was appointed as my thesis advisor. When he suddenly died in June 1989, I had to continue without his enthusiasm and without the benefit of his great knowledge of the Kubjikā texts. I wish I could thank him personally for the valuable remarks he made during the first years of the project.

I must thank the Foundation for Research in the field of Theology and the science of Religions in the Netherlands (STEGON) for having granted me a subsidy covering the period May 1985 to May 1989 which enabled me to work part-time on my research. The National Archives of Nepal in Kathmandu I thank for having placed the required manuscripts at my disposal.

And I also wish to thank Dr H. T. Bakker, Dr L. A. van Daalen, Dr Th. Damsteegt and Dr K. R. van Kooij for their useful suggestions and continued interest in my work. My librarian colleagues—I would like to mention especially Godelieve Gheyselinck of the Library of Arts, and Margriet Blom of the University Library—I wish to thank for showing their kind interest during the progress of my work. I am grateful to John O'Kane for his conscientious reading of the manuscript and his suggestions for improving the English.

Finally, I would like to mention my family. I wish to express my warmest thanks to my husband Lex. I appreciate the immense patience with which he endured the often tiresome years during which I was pursuing my research. And to my son Aregaweh I apologize for having been so busy with my own work.

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Abbreviations

AgP	Agnipurāṇa
CaŚā	Carakasaṃhitā, Śārīrasthāna
GS	Gorakṣasaṃhitā (Kādiprakaraṇa)
HT	Hevajratantra
KĀN	Kaulāvalinirṇaya
KJN	Kaulajñānanirṇaya
KMT	Kubjikāmatatantra, Kulālikāmnāya version
KMTc	Kubjikāmatalaghuṭippanī
KNT	Kubjikānityāhnikatilaka
KRP	(Kulamūla)Ratnapañcakāvatāra
KRU	Kularatnoddyota
KT	Kulārṇavatantra
LiP	Liṅgapurāṇa
LMT	Kubjikāmatatantra, Laghvikāmnāya version
MVT	Mālinīvijayottaratantra
NT	Netratantra
ṢCN	Ṣaṭcakranirūpaṇa
ŚM	Śrīmatottara(tantra)
ṢSS	Ṣaṭsāhasrasaṃhitā
ṢSSc	Ṣaṭsāhasraṭippanī
ŚT	Śāradātilakatantra
SuŚā	Suśrutasaṃhitā, Śārīrasthāna
SvT	Svacchandatantra
TĀ	Tantrāloka
TS	Tantrasadbhāva
VāP	Vāyupurāṇa
ViP	Viṣṇupurāṇa
YH	Yoginīhṛdaya

Introduction

At the end of the first millennium A.D., a tradition came into existence within Śākta oriented Hindu Tantrism, which focused on the worship and symbolism of the goddess Kubjikā. In her different manifestations Kubjikā occupies the central position in the practice of worship and meditation prescribed by this tradition and in the concomitant religious-philosophical speculations. In her supreme form she represents the Goddess or Śakti who is the ultimate goal of the spiritual aspirant's self-identification. In her partial manifestations she represents different aspects of both the phenomenal and phonic creation through which the ultimate goal is to be realized. Concerning the meaning of her name Kubjikā (litt. the 'Crooked One' or the 'Curved One') which is also related to the internal Śakti, the Kuṇḍalinī, I refer the reader to Schoterman (1982, 9–11) and Dyczkowski (1988, 88–90).

The cult of Kubjikā presumably goes back to a local tradition according to which she was worshipped as the goddess of the potters (Schoterman 1982, 7–9). The place and date of origin of this cult are not known with certainty. On the basis of 'close affinities with the Kashmir tradition' and the fact that the majority of the cult's manuscripts have been preserved in Nepal, Goudriaan (1981, 52, also referring to van Kooij 1977, 888) supposes that the Kubjikā cult 'was originally located in the Himalayan region: Kashmir, Nepal, or somewhere between.' Schoterman (1982, 5 f.), however, apparently rejects Nepal as the cult's place of origin and points out that the texts themselves never make any reference to Nepal, but on the other hand do refer to localities in (North) India as the place of origin of the nine Nāthas who propagated the doctrine of Kubjikā in the present world-age. In this respect he stresses especially the importance of Koṅkaṇa, a region on the western coast of India where the mountain Candraparvata and the town Candrapura would have been located (see also Schoterman 1977, 934 f.; 1982, 37–38). However, he bases his observations on the Ṣaṭsāhasrasaṃhitā and the Manthānabhairavatantra rather than on the basic Kubjikāmatatantra. Indeed, the doctrine of the nine Nāthas is not found in the latter work (although references are found to the Siddhakrama) and therefore may well be a later accretion to her cult. A place called Koṅkaṇa is recognized by the Kubjikāmatatantra, but it remains as yet unclear where this region should be located (cf. Padoux 1985, 141: 'mais où situer ce qu'on appelait ainsi du temps de ces textes?'). The Saṃvartārthaprakāśa 'situates Koṅkaṇa somewhere in the Himālayas' but Schoterman (1982, 37) finds this doubtful, and yet the

opening chapter of the Kubjikāmatatantra indicates the same. Candraparvata, the mountain from which Kubjikā sets out to establish her authority in India, is said to be located on the western side of Mount Meru (*meroḥ paścimadigbhāge*, KMT 1.59c). This point is stressed by Dyczkowski (1988, 91) who states that 'It seems more likely, however, that Candrapura was located somewhere in the Himalayan region in view of the many associations that the goddess and her place of origin has with mountains' and (id., 87) 'the texts... do say that this school originated in a mountainous region, probably the Himalayas... and make the point that it spread throughout India.' On the other hand, the Śrīmatottaratantra describes Candrapura as being located somewhere near the ocean (*samudrasyopakaṇṭha*, 1.15c). In this connection we may observe that the same text (20.20–22ab) states that anyone looking for a *guru* should avoid one who hails from the *ka*-regions among which Koṅkaṇa is mentioned, hereby discrediting the importance of this region. Thus, the texts themselves are inconsistent with regard to the place of origin of the Kubjikā cult, but the basic text seems to locate this place somewhere in northern India in the western region of the Himālayas. From there the cult was brought to Nepal where it was known at the latest from the first half of the eleventh century, during which period the oldest surviving manuscript concerning the cult was probably written (see below). The cult seems to have existed until recent times, but on this point too opinions differ. According to Goudriaan (1981, 52) 'it seems to be non-existent at present,' and Schoterman (1982, 6) even suggests a date as early as the 15th or 16th century A.D. after which Kubjikā was not worshipped any more, although he admits that manuscripts were still copied after that period (for this early date cf. Regmi 1966, 585 f., who, however, states that Kubjikā 'continued to receive homage by iniciates (sic), though their number might have been not large'). But according to Dyczkowski (1988, 88) there is evidence that the worship of Kubjikā still takes place in the Kathmandu Valley, albeit on a small scale.[1]

Being originally a local cult, it has expanded to become an important branch of the broader *kula* tradition.[2] According to the classification of deities, texts, etc., into *āmnāyas* which is used by the Kaulas, the Kubjikā cult represents the western tradition (*paścimāmnāya*).[3] As such the cult became an independent tradition with

1 For a fuller introduction about the cult of Kubjikā and its origin, see Schoterman 1982, 5 ff. and Dyczkowski 1988, 87 ff.; cf. also Sanderson 1988, 686–688. For the meaning of the name Kubjikā see also Sanderson, discussion on Goudriaan 1986, 166. Concerning the question of an Indian as opposed to a non-Indian origin of the cult on the basis of *gaccha tvaṃ bhārate varṣe*, see Goudriaan 1987a.

2 On the interpretation of the term *kula* and the *kula* tradition, see e.g., Pandey 1963, 594–97, Goudriaan 1981, 18 ff., Finn 1986, 54–57, Dyczkowski 1988, 59–63 and Sanderson 1988, 679–690.

3 For the *āmnāya* system of classification, see e.g., Goudriaan 1979, 41 f., Goudriaan 1981, 17

its own place in the religious life of that day and age and developed ideas and doctrines which were unique unto itself. One of the special features of the Kubjikā doctrine which may be noted, for instance, is the doctrine of the *aṣṭāviṃśatikrama*, the 'series of the twenty-eight' (see below). Another special feature of the cult's doctrine is the Pañcacakra, which is the subject of the present study. However, during its development the cult did not stand aloof from other Tantric traditions which is illustrated by the fact that in its fundamental concepts the cult shows a relationship especially with Kashmir Śaivism and the Nātha tradition. Moreover, the Kubjikā doctrine also contains elements from non-Tantric traditions represented by the Purāṇas and folk-religion (cf. also Goudriaan 1983, 92–94).

Basically, the doctrine may be characterized as an individual esoteric path to redemption, that is, it guides the initiate to final emancipation by means of concentration on the nature of the divine and identification of his own nature with the divine. A notable place in the meditation practices is occupied by two different but closely related systems of *cakras*. The first system is that of the well-known series of the six *cakras* (Ṣaṭcakra) called Ādhāra, Svādhiṣṭhāna, Maṇipūra, Anāhata, Viśuddhi and Ājñā. It may well be that the Kubjikāmatatantra presents us with the earliest representation of this system (cf. Heilijgers 1990). The second system of *cakras* is formed by the Pañcacakra consisting of the Devī-, the Dūtī-, the Mātṛ-, the Yoginī- and the Khecarīcakra. As we will see below, these five *cakras* are the seat of a great number of goddesses (the Devīs, the Dūtīs, etc.) who have given their name to the *cakras*, and—to a lesser degree—of male deities also. For the most part these divine figures symbolize different forces active on both the phenomenal and phonic levels, or to put it another way, they represent different aspects of the Goddess who evolved into the manifold and differentiated world. They can be visualized, meditated upon and worshipped. This enables the practitioner to identify himself with those powers and by means of this identification to realize the ultimate truth or reintegration of consciousness. The worship of this series and other such series of internal deities forms an essential part of the cult of Kubjikā. The present study offers a detailed examination of the doctrine of the five *cakras* as put forward in chapters 14–16 of the Kubjikāmatatantra.

1 The texts

The doctrines and practices of the Kubjikā cult are laid down in a considerable number of texts, which are the product of several centuries of literary activity on the part of the cult's adherents. This prolific literary output testifies to the important

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and Dyczkowski 1988, 66 ff.

position of this tradition.[4]

The basic and oldest literary sources are represented by the Kubjikāmatatantra which exists in two versions, viz. the Kulālikāmnāya and the Laghvikāmnāya. Next to them are two enlarged versions represented by the Ṣaṭsāhasrasaṃhitā, on the one hand, and the Gorakṣasaṃhitā and Śrīmatottaratantra, on the other. We may assume that these parallel versions contain information from the oral tradition (*gurūpadeśa*, litt. 'the instruction by the *guru*') on subjects which are only vaguely alluded to in the Kubjikāmatatantra itself. The present study is primarily based on the texts just mentioned. In what follows I will make some general remarks on them and their relationship to one another, with special reference to the chapters which deal with the Pañcacakra. For a comparative table of the verses of these chapters I refer the reader to Appendix I. In view of the limits of scope which were necessary to impose on the present study, other texts of the school, such as the Manthānabhairavatantra, which also shows correspondences with the Kubjikāmatatantra (Goudriaan 1988, 14), and the Pārameśvarīmata, will not be consulted. Occasionally reference is made to the Kulamūlaratnapañcakāvatāra (KRP), the Kularatnoddyota (KRU) and the Kubjikānityāhnikatilaka (KNT).[5]

1.1 The Kulālikāmnāya

The Kulālikāmnāya (KMT), the 'Tradition of the (female) Potters' or the 'Tradition of Kulālikā,' [6] represents the main version of the Kubjikāmatatantra and contains 3500 *ślokas* divided into twenty-five chapters. This version is preserved in a great number of manuscripts and has recently been edited by Goudriaan and Schoterman. Their critical edition (1988) is based mainly on ten manuscripts, the oldest of which are from the first half of the 12th century A.D.[7] A summary of the contents is given

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4 For a survey of the literature of the Kubjikā tradition, see Goudriaan 1981, 52 ff. A list of manuscripts of Kubjikā texts in the National Archives of Nepal, Kathmandu, is found in Dyczkowski 1988, 127–133.

5 These three are unpublished texts. My M.A. thesis consists of a preliminary study and edition of the Ratnapañcakāvatāra on the basis of ms. no. 1–1552/120 (date N.S. 740 = 1619–20 A.D.). Goudriaan drew my attention to relevant passages in the Kularatnoddyota (ms. no. 1/1653; instead of referring to folio-numbers, I have used Goudriaan's numbering of verses). A transcript of the Kubjikānityāhnikatilaka (ms. no. 1–239/201क, date N.S. 742 = 1621–22 A.D.) was kindly given to me by Schoterman.

6 Schoterman (1982, 7 ff.) prefers the second translation, the 'Tradition of Kulālikā,' to the first one. Besides meaning 'potter,' he thinks it possible that *kulāla* is also a proper name, and he assumes the existence of a Kulāla tribe 'whose main occupation was the production of pottery.' He considers Kulālikā to be a name of a local goddess associated with this tribe, who was then identified with Devī (and Kubjikā) in Tantric circles.

7 For these ten manuscripts with sigla A up to K (I not included), as well as other manuscripts of the KMT, see Goudriaan 1988, 3 ff. A few times I have referred to ms. T which was collated

by the editors in their introduction to the text (pp. 110–130).

Three out of these twenty-five chapters, that is chapters 14–16, are devoted to a discussion of the Pañcacakra. Chapter 14 starts with a few lines about six Yoginīs and four *pīṭhas*, after which Bhairava announces that he will tell about the Devīs, the Dūtīs, the Mātṛs, the Yoginīs and the Khecarīs (14.11cd–12). The next lines describe the Devīs (14.13–61ab) and the Dutīs (14.62–94). This chapter is entitled 'the determination of the Devīs and the Dūtīs' (*devīdūtīnirṇaya*). Chapter 15 deals with the third and fourth group of goddesses, the Mātṛs (15.1–36ab) and the Yoginīs (15.36cd–83) respectively. According to its colophon the title of this chapter mentions the Yoginīs only (*yoginīnirṇaya*). The whole of chapter 16 (1–109) is taken up with a description of the fifth group formed by the Khecarīs. In the colophon this chapter is entitled 'the Five of Great Bliss' (*mahānandapañcaka*) which refers to the five series of goddesses together.

There is a commentary on the KMT (further on: KMTc) entitled Kubjikāmata-laghuṭippanī (ms. no. 34, film no. C 3/14 of the Kaisar Library in Kathmandu, Newari script, palm-leaf, complete in 79 fol., date N.S. 505 = 1384–85 A.D.).[8] Like the KMT itself the commentary has twenty-five chapters and the titles of the colophons are more or less the same as those of the KMT. It follows KMT's division into chapters with two exceptions. The eighth and ninth chapter of the KMT, which both deal with the same subject, are combined into one in the commentary (ch. 8). Consequently, the numbering of the subsequent chapters diverges from that of the KMT by one number, up to KMTc ch. 23 = KMT ch. 24. Since the total number of chapters is the same in both texts, chapter 25 of the KMT should agree with chapters 24 and 25 in its commentary. However, in the microfilm of the commentary the final pages are almost illegible and a colophon for chapter 24 could not be located.[9] As will be seen below, in some instances the KMTc refers to the ṢSS rather than to the KMT itself (e.g., in the case of the names of the Dūtīs and Mātṛs) which might imply that the ṢSS tradition of commentaries is more important.

As for the Pañcacakra, it is dealt with in chapters 13–15 of the KMTc. Chapter 13 (fol. 42^v–50^r) bears the same title as the corresponding fourteenth chapter of the KMT, i.e. 'the determination of the Devīs and the Dūtīs' (*devīdūtīnirṇaya*). Chapter 14 (fol. 50^r–53^r) bears the title 'the description of the authority of the sixfold set' (*ṣaṭprakārādhikāravarṇana*) which refers to the six groups of the *aṣṭāviṃśatikrama*, one of which is formed by the Pañcacakra (see p. 29 ff.). And chapter 15 (fol. 53^r–55^v) refers in its colophon to the 'great bliss' (*mahānanda*),

by the editors, but it was only used for chapters 2 (partly), 3 and 22–25 of the critical edition.

8 Probably the same manuscript as mentioned by Śāstri 1915, 116.

9 The colophon of chapter 23 is found in fol. $76^v/77^r$, that of chapter 25 in fol. 78^v.

obviously achieved through meditation on the five *cakras* (cf. the colophon of KMT 16).

1.2 The Laghvikāmnāya

The Laghvikāmnāya (LMT), the 'Tradition of Laghvikā,' represents the shorter version of the Kubjikāmatatantra, containing about 2000 verses divided into twenty-five chapters. This version is available in one manuscript only (no. 5–877/57, film A 41/3, National Archives of Nepal, old Newari script, palm-leaf, 114 fol.) which is also the oldest known manuscript of the Kubjikā texts. It is dated N.S. 158 (= 1037–38 A.D.). For this version (indicated as ms. Z) and its relation to the KMT I refer to the introduction to the KMT (p. 14 and 30–33) and an article by Schoterman (1990, 76–84). In his article Schoterman discusses the difference in chapter division of the LMT and the occurrence of the name Laghvikā/Laghvī instead of Kubjikā. On the basis of those parts of the KMT which are not found in the LMT (namely KMT chapter 4, 5, 6, 21, 22 and 24, as well as smaller passages) and which are either of a more general or appendix-like nature (id., 82), Schoterman points out that presumably the Laghvikāmnāya stands closer to the (oral) original of the Kubjikāmatatantra than the version called Kulālikāmnāya (KMT). To Schoterman's arguments we may add the following observations. Three of the six chapters of the KMT which do not appear in the Laghvikāmnāyā—namely chapter 4, 5 and 6—are also found in the Tantrasadbhāva. The assumption that the KMT borrowed these chapters from the Tantrasadbhāvā—rather than the other way round—(Goudriaan 1988, 15), implies that they were not incorporated in the original version of the KMT. Hence, the fact that those chapters do not occur in the Laghvikāmnāya, seems to confirm the presumed originality of the LMT.

In the LMT the chapter division is at times more satisfactory (see Schoterman 1990, 76 f.) which may point to a more authentic arrangement of the text. This is also the case with the chapters dealing with the Pañcacakra: instead of three chapters the Laghvikāmnāya presents six (i.e. 11–16) which discuss them: LMT ch. 11 (Devīs = KMT 14.1–60ab), ch. 12 (Dūtīs = KMT 14.62–94), ch. 13 (Mātṛs = KMT 15.1–36), ch. 14 (Yoginīs = KMT 15.38–56), ch. 15 (Yoginīs = KMT 15.58–83) and ch. 16 (Khecarīs = KMT 16.1–109ab). This means that each of the five groups of goddesses has its own chapter, the Yoginīs even have two. After a general introduction to the Yoginīs in KMT 15.38–57, Bhairava's account is interrupted by a question posed by Devī in 15.58, after which Bhairava deals with the Yoginīs one by one. This interruption may be the reason why the Laghvikāmnāya starts a new chapter from the point corresponding to line 15.58 of the KMT.

The text of those six chapters of the LMT agrees almost *verbatim* with the text of KMT 14–16. There are no verses which do not occur in the KMT, but,

conversely, a few verses of the KMT are not found in the LMT, namely KMT 14.60cd–61ab, 15.37 and 57, and 16.100ab. The first three of these (14.60cd–61ab, 15.37 and 57) belong to those instances where the KMT gives a *śloka* instead of a colophon as in the LMT. These instances are mentioned by Schoterman (1990, 76). If indeed the LMT represents the original version or stands closer to it, this would mean that the KMT has left out some colophons and replaced them by a *śloka*. As we will see below, these verses—thus probably inserted by the KMT—are rather problematic and some of them seem to be out of place. In view of the context (see p. 179), the omission by the LMT of a line corresponding to KMT 16.100ab should be a mistake.

1.3 The Ṣaṭsāhasrasaṃhitā

The Ṣaṭsāhasrasaṃhitā (ṢSS) represents an enlarged version of the Kulālikāmnāya and contains about 6000 *ślokas* in fifty chapters. The first five chapters of the work have been edited and translated by Schoterman (1982).[10] For a general comparison between the ṢSS and the KMT I refer the reader to his introduction (pp. 12–15). The secondary character of the ṢSS becomes clear from the many additional verses which contain explanations or further details on subjects dealt with in the KMT, or introduce new subjects not found in the KMT. We may, for instance, mention the tradition of the Siddhas and Nāthas who handed down the doctrine to the present world age (ch. 42–44) and the preoccupation with technical aspects of the *mantra* lore (e.g., the practice of representing the letters of a *mantra* by means of their position in *prastāras* and *gahvaras*), as well as speculations on the alphabet in general, such as representing all deities by letters (see also Schoterman 1977, 932 f.).

The Pañcacakra is discussed by the ṢSS in chapters 21–25, which correspond to KMT 14–16 and include the majority of its verses. Thus, each *cakra* has a corresponding chapter. The chapters are entitled: 'the extraction of the [Devī]cakra' (*cakroddhāra*, ch. 21), 'the determination of the Dūtīcakra' (*dūtīcakranirṇaya*, ch. 22), 'the extraction of the Mātṛcakra' (*mātṛcakroddhāra*, ch. 23), 'the six Yoginīs' (*ṣaḍyoginyas*, ch. 24) and 'the determination of the Khecarīcakra' (*khecarīcakranirṇaya*, ch. 25).

The commentary on the ṢSS is entitled Ṣaṭsāhasraṭippanī (further on: ṢSSc), of which six manuscripts were at my disposal (see Schoterman 1982, 20). I have mainly used one of them, to wit ms. no. 1–30/300 of the National Archives of Nepal,

10 Schoterman was preparing a critical edition of the complete ṢSS and kindly allowed me to make use of his material based on ms. no. G. 8329 (Cat. of the Asiatic Society of Bengal no. 5804, 12th century A.D.), ms. no. 5–428/54 and ms. no. 5–4775/209 (dated 1929 A.D.). For references I have used the numbering of verses as given by Schoterman in his preliminary critical text.

Newari script, paper, 283 fol., incomplete (*paṭala* 5–29), date N.S. 820 = 1699/1700 A.D. Unless otherwise indicated, all my references to the ṢSSc are based on this manuscript. In a few cases I have quoted from manuscript no. 5–4775/209.

1.4 The Gorakṣasaṃhitā and the Śrīmatottara

The second enlarged version of the KMT was edited in 1976 by Janārdana Pāṇḍeya under the title Gorakṣasaṃhitā, or more precisely, Kādiprakaraṇa of the Gorakṣasaṃhitā. According to Pāṇḍeya (p. ट) the complete Gorakṣasaṃhitā would have consisted of 100,000 verses, only part of which has been preserved, namely the Kādiprakaraṇa, the Bhūtiprakaraṇa and the Yogaprakaraṇa. However, with regard to the contents no relationship exists between these three sections: the Kādiprakaraṇa is a later version of the KMT (see below), the Bhūtiprakaraṇa is a treatise on alchemy and the Yogaprakaraṇa is a work dealing with *haṭhayoga*.[11]

Only the Kādiprakaraṇa[12] is important for the present study and will, therefore, simply be referred to as the Gorakṣasaṃhitā (GS) further on. It contains about 6000 verses in 27 chapters. Pāṇḍeya's edition is mainly based on one manuscript (not identified) which was incomplete and starts—it seems—somewhere in chapter seven. For the first chapters Pāṇḍeya used a second manuscript (no. 25572 of the Sarasvatībhavan Library in Benares), likewise mostly incomplete and damaged.[13] The text is in bad condition, complete folios or parts of them are missing and the

11 The Bhūtiprakaraṇa was edited by Janārdana Pāṇḍeya (Varanasi 1977) as the second part of the Gorakṣasaṃhitā. An edition of the Yogaprakaraṇa with a Bengali translation (thus Pāṇḍeya p. ट, or in Bengali characters according to Tucci 1971, 205) was published by P. K. Bandyopādhyāya in 1897. For a brief survey of the contents of this Yogaprakaraṇa (referred to as the Gorakṣasaṃhitā), see Tucci 1971, 205–207. In the final stage of my research when the manuscript was almost finished, I came across a reference to an edition of the Gorakṣasaṃhitā by C. L. Gautama (Barelī 1974; referred to by Unbescheid 1980, 188). In the short time left I did not manage to obtain a copy of this edition and, therefore, do not know whether this edition concerns the Kādiprakaraṇa or the Yogaprakaraṇa. On the number of verses of the complete Gorakṣasaṃhitā, which according to Pāṇḍeya is 100,000, we observe that the colophons of the Kādiprakaraṇa seem to mention a number as high as 700 billion. The number 100,000 possibly refers to sections of the Gorakṣasaṃhitā (... *saptakoṭyarbude... gorakṣasaṃhitāyāṃ śatasāhasrakhaṇḍāntargate śrīmatottarakhaṇḍe kādibhede*...).

12 The term *kādi* in Kādiprakaraṇa—or rather Kādibheda as it is found in all the colophons—stands in opposition to *hādi*. For their interpretation as two opposite traditions, see Pāṇḍeya (1976, ठ, referring to H. P. Śāstri: *hādi* denotes the Śaiva tradition being of the nature of Hara, *kādi* the Śākta tradition being of the nature of Kālī) and, differently, Goudriaan 1979, 42 f. It is not clear why the term *kādi* is applied here to this younger version of the KMT. H. P. Śāstri (1905, lxxviii) refers to the Kādimata as one of the alternative names of the Kubjikāmata, but without further explanation of this name in relation to Kubjikā. Cf. also Dyczkowski (1988, 191 n. 231) who interpreted Kādibheda as the 'Kubjikā group,' possibly only referring to the initial *ka*.

13 See Pāṇḍeya's introduction p. ५. Dyczkowski (1988, 130) mentions two (incomplete) manuscripts belonging to the National Archives of Nepal.

extant text is rather corrupt. In some places Pāṇḍeya attempts to emend the text and puts his suggested reading between square brackets[14] after the syllable(s) in question but, as he states himself, not being acquainted with the contents he was very cautious in this respect. I admit that in many places of the text, a correct understanding is only possible with the help of the basic KMT.

Pāṇḍeya who was apparently unaware of the fact that the GS originally belonged to the Kubjikā texts, followed the tradition of ascribing this text to Gorakṣanātha. As mentioned above, there was indeed a certain connection between the Kubjikāmata and the early Nātha tradition as represented by the Yoginīkaulamata. On the one hand, this connection is attested by some later Kubjikā texts, which incorporated the doctrine of the Nāthas and Siddhas. Indeed, Goudriaan (1981, 56) noted this fact in the case of the Manthānabhairavatantra, as did Schoterman (1977, 934) in the case of the ṢSS. Among these Nāthas and Siddhas of the Kubjikāmata Matsyendranātha is mentioned who is considered to be the founder of the Yoginīkaulamata (Schoterman id., 934). On the other hand, this connection is also attested in the Kaulajñānanirṇaya, for instance, an early work of the Yoginīkaula tradition which is allegedly the work of Matsyendranātha. The Kaulajñānanirṇaya is—as far as I know—the only text outside the Kubjikā texts themselves which refers to the Pañcacakra, be it only by name (KJN 14.93, see p. 33). Schoterman even suggests with some reservations that 'the tradition of the Paścimāmnāya corresponds with that of the Kulāmnāya up to Matsyendra, who under the name Tūṣṇīśa seems to belong properly to the Paścimāmnāya' (1977, 935). On the basis of this mutual acquaintance it is reasonable to assume that the GS was accepted by the Nātha tradition as one of its own works and was consequently ascribed to Gorakṣanātha, one of its leaders and a pupil of Matsyendranātha. The fact that one chapter of the GS (ch. 9 entitled: *jālandharanāthavidhānakathana*, 39 *śl.*), which is not in the KMT, deals with Jālandharanātha, the third leader of the Nātha tradition, might also be taken as further evidence that the GS was an accepted work in the circles of the Nātha *yogins*. To what extent both traditions influenced each other and to what extent other new materials found in the GS have their origin in the doctrine of the Nāthas is a subject for further research.

A text closely related to the Gorakṣasaṃhitā is the Śrīmatottara(tantra) or, as the editors of the KMT (Goudriaan 1988, 15) have put it, 'the Gorakṣasaṃhitā. . . shows a marked correspondence approaching identity with the Śrīmatottara.' Pāṇḍeya (1976, ठ f.) notes that the name Śrīmatottara occurs forty times in the Gorakṣa-

14 When quoting from the GS, I have likewise placed his suggested reading between square brackets but preceded by =, because elsewhere these brackets indicate that a letter or syllable should be added. However, I do not always agree with him.

saṃhitā and for that reason he puts beside each other the titles of the chapters of both texts which correspond for the greater part as far as they are extant. The titles of the Śrīmatottara he adapted from H. P. Śāstri's catalogue (1905, 255–258) referring to ms. 2/299 of the Durbar Library, Nepal, saṃvat 1893. For the present study I have used only one manuscript of the Śrīmatottara (further on: ŚM), namely ms. no. 2–220/1548 of the National Archives of Nepal, Newari script, paper, 322 + 11 fol., dated N.S. 729 (= 1608–09 A.D.). It contains about 6500 verses in twenty-five chapters.[15]

On the basis of their contents we may indeed conclude that the ŚM and the GS are basically identical.[16] The passages which are missing in the GS are neatly completed by the ŚM. Besides single verses of the GS which are not found in the ŚM and—to a slightly greater extent—verses of the ŚM not found in the GS, the ŚM contains some *mantras* in prose which do not occur in the GS. The difference in number of chapters (25 for the ŚM, opposed to 27 for the GS) is due to the absence of the chapter on Jālandharanātha in the ŚM and the combination of GS chapter 26 and 27 in the ŚM. The fact that the ŚM does not contain the chapter on Jālandharanātha might be an indication that the ŚM represents the older version of the two works. In many instances the state of the text is better in the ŚM than in the GS.[17] According to Dehejia too (1986, xii) the ŚM is the original of the GS, but when arguing for this view she relies on a line which repeatedly occurs in the GS: *anyatantraṃ mayā guptaṃ, kathitaṃ śrīmatottare*, which she translates as 'this esoteric knowledge has not been told elsewhere except in the ŚM.' This is evidently not correct. In the first place the text reads *anyatantre*. . . ('It is kept secret by me in [any] other Tantra, but has been told [now] in the Śrīmatottara') and secondly this line occurs in the ŚM as well (e.g., GS 20.259ab = ŚM 19.257cd; cf. the variant *nānyatantre mayākhyātam, ākhyātaṃ ca matottare*, ŚM 24.204cd = GS 25.203cd). Therefore, the occurrence of this line cannot prove that the ŚM is

15 For references to this manuscript I have used Schoterman's and my own numbering of verses. Five other manuscripts were available on microfilm in Utrecht which are all included in Dyczkowski's list enumerating 19 manuscripts of the ŚM (Dyczkowski 1988, 133). According to Blom (1989, 67 n. 2), the catalogue of the Nepal-German Manuscript Preservation Project mentions altogether 34 mss. of this text.

16 The colophons of the GS (Kādiprakaraṇa) seem to point to the same as they refer to the Kādibheda as the section called Śrīmatottara, which in turn is one of the 100,000 sections of the complete Gorakṣasaṃhitā (see quotation in n. 11 above). The title Kādiprakaraṇa or Kādibheda is not found in the colophons of the ŚM. It seems to have been an addition of the Gorakṣasaṃhitā, possibly in order to distinguish it from the Bhūtiprakaraṇa.

17 Further on, when I quote from, or refer to, these texts, I will in most instances mention them both. That is to say, I will first refer to the ŚM because the text of the ŚM is better and complete, and then give the reference in brackets to the corresponding line(s) of the GS, because the latter is available in printed form. When textplaces are not explicitly mentioned, I refer to ŚM/GS.

the original. Next to the expression *anyatantra*, which seems to refer to any other Tantra, reference is sometimes also made to the basic version. For instance, it is said that some doctrine is kept secret in the Śrīmata (= KMT) but explained in the Matottara.[18]

Another question is the correspondence between the KMT, on the one hand, and the ŚM and the GS, on the other. The very name Śrīmatottara indicates that the text is considered to be 'that which completes the Śrīmata,' the latter being another name of the Kubjikāmata.[19] In order to give a clearer indication of their mutual relationship, a survey of the contents of the ŚM/GS in comparison with the subjects dealt with in the KMT is given in Appendix II. This survey shows that the ŚM and the GS do not always follow the text of the KMT and that their correspondence is rather unequally distributed throughout the chapters. Summarizing, we may say that the central part of the KMT—i.e. chapters 5–16—as well as chapters 20–21 are rather well reproduced in the ŚM and GS. Other parts of the KMT (chapter 1–3.30, 4.75–112, 17.71–112, 18.1–89, 23.1–83 and the greater part of chapter 24) have parallels in contents rather than in formulations. These sections are styled in different wordings in the ŚM and GS and are also often found at a different place and in a different context. The remaining sections of the KMT are not found in the ŚM and GS: chapter 3.31–134 (e.g., on the manifestations of Bhairava and the twofold *ājñā*), 4.1–74 (*mantravidyā*), 17–19 (dealing with the four realms *piṇḍa*, *pada*, *rūpa* and *rūpātīta*; part of 17 and 18 are found, but in different context, see above), 22 (on two alphabetical systems and the twenty-four *pīṭhas*), 23.84–173 (on the *akṣasūtra*, *utkrānti* and black rites) and the greatest part of 25 (on the five *ātmans* and the Vidyāvrata, for instance). On the other hand, the ŚM and GS add some subjects which are not treated in the KMT, such as the exposition of the *tattvas* and the seven Mothers (ŚM 4.23–326), of the *kula* body (20.77–155), of several *mantras* (e.g., the Mṛtasaṃjīvanī and Kālasaṃkarṣaṇī, 21.48–138) and of the *cakrāmnāya* (25.253–351). One of the most conspicuous additions in the ŚM/GS is the description of the mental image of the majority of the deities involved,

18 See ŚM 15.151ab = GS 16.413ab; cf. also ŚM 4.326cd and 5.295ab. This line, of course, is a kind of standard formulation in order to stress the importance of the text in question, as for instance indicated by KMT 10.39cd (*gopitā anyatantreṣu, pratyakṣā kubjikāmate*) which recurs in the ŚM as *gopitā sarvatantreṣu, saṃsphuṭā ca matottare* (ŚM 13.185ab = GS 14.183cd). Illustrative is the case of KMT 8.63cd (*sudurlabhaḥ prayogo 'yaṃ, guruvaktrāt tu labhyate*) which is adapted by the ŚM as *durlabhas tu prayogo 'yaṃ, sa[ṃ]sphuṭaṃ tu matottare* (ŚM 11.167ab = GS 12.141ab). Whereas the KMT refers here to the oral transmission, the ŚM refers to itself as the source. This may indicate that the parallel versions contain information from the oral tradition.

19 For the different names/designations of the Kubjikāmata, see Śāstri 1905, lxxviii and Schoterman 1982, 12 n. 8.

such as that of Mālinī (ŚM 6.117–137), her fifty *śaktis* (7.118–342), the Trikhaṇḍā (6.5–22) and the deities of the Pañcacakra.[20] It seems remarkable that the tradition of the Nāthas and Siddhas is only once (?) referred to when eighteen Siddhas are enumerated (23.93–97). In general it may be noted that the passages which do not occur in the KMT, or which are found in a different wording, are written in a simpler and less obscure style.

Another remark one may make concerns the occurrence of the name Kubjikā in the ŚM and the GS. In the lines which the ŚM/GS have in common with the KMT, there is a tendency to use the name Laghvika/Laghvī instead of Kubjikā/Kubjinī/Kubjī and likewise Maheśvarī instead of Kujeśvarī or Kuleśvarī. The same situation occurs in the Laghvikāmnāya, as was pointed out by Schoterman (1990, 79 ff.), as well as in manuscript D (and E) of the KMT (for the relation between the Laghvikāmnāya and ms. D of the KMT, see Goudriaan 1988, 31). This might imply that the original version of the ŚM/GS was based on ms. D of the KMT.

In conclusion, it may be observed that, whereas the ṢSS contains the greater part of the KMT almost *verbatim* (cf. Schoterman 1982, 13), the ŚM and the GS deviate to a greater extent from the KMT. This means that the ŚM/GS display a greater independence from the KMT than does the ṢSS. On several points it presents it own interpretations. As we will see below, this is, for instance, the case with (part of) the Mātṛ-, the Yoginī- and the Khecarīcakra.

The Pañcacakra is discussed by the ŚM in chapters 15–19, entitled respectively the *devī-*, *dūtī-*, *mātṛ-*, *yoginī-* and *khecarīcakranirṇaya*. These chapters correspond to GS 16.237–413 (incompl., title in col. is missing), 17 (incompl., no col.), 18 (missing completely), 19 (incompl., *yoginīcakranirṇaya*) and 20 (incompl., *khecarīcakranirṇaya*).

2 Some remarks on grammar and metre

In their introduction to the critical edition of the KMT, the editors have presented a study on the grammar of the KMT. Section II of the introduction deals with orthography and *sandhi* (pp. 44–66) and section III with morphology (pp. 67–109). The editors take note of all the peculiarities of the Sanskrit text, i.e. all deviations from classical Sanskrit are meticulously observed and commented on in detail. For the peculiarities occurring in chapters 14–16 I refer the reader to this grammatical

20 I did not intend to identify the source which the ŚM/GS may have used for these descriptions. Blom (1989, 23) informs us that the 'iconographic parts of the Yoginīcakra are repeated verbatim in another manuscript kept in the National Archives of Nepal, the Dhyānakalpa,' and she assumes that the Dhyānakalpa adapted these descriptions from the ŚM.

introduction to the KMT. Here, I will make mention of those cases which are found most frequently in the chapters 14–16 with reference to the introduction of the critical edition.

sandhi (cf. Goudriaan 1988, 52–66): e.g., *pṛthagmaṇḍala-* in 16.7c; the elision of a final *-a* in compounds ending in *īśa* or *īśāna*, e.g., in *maṇḍalīśa* (14.1b and 16.101c), Khaḍgīśa (14.48c), Khagīśa (48d), etc.; cf. also *vāgeśvarī/a* in 14.37d and 86a; *aṭṭahāsāditaḥ kṛtvā* for *aṭṭahāsam āditaḥ kṛtvā* in 16.6a; an irregular hiatus (e.g., in 14.71a and 16.45b), the use of the hiatus-filler in order to avoid a correct hiatus (e.g., in 14.35b and 16.69c) or to avoid a compound (e.g., in 15.46b, 16.43b and 50d).

Formation of words (cf. Goudriaan 1988, 67–69): the use of the suffix *ka svārthe* (especially in *maṇḍalaka* in 16.38a and 16.72–82) and the feminine suffixes *-anī* and *-inī*, e.g., *-vināśanī* in 15.74b. Nominal declension (cf. Goudriaan 1988, 69–78): the confusion between stems in *-i* and *-in* (e.g., *cakravarti* in 14.53cd; *āvali* in 1.43a, but *āvalin* in 14.51d), between stems in *-i* and *-ī* (e.g., *yonyas*, nom. pl. in 14.9b), the contamination of feminine stems in *-ī* and *-yā* (e.g., *aṅgulyā* in 16.74d and 77c, *koṭyā* in 16.82b besides *koṭi/ī* in 16.87b and *devyā*, nom. sg. in 16.106c); irregularities with stems in *ṛ* (e.g., *-pradātāraḥ...-nāyikāḥ*, nom. plur. fem. in 14.3cd; cf. also Goudriaan 1988, 69; for the case of *mātṛ* see p. 90 n. 1) and stems in *-an* (e.g., thematization to *-āna* in *navātmāna* in 16.53b and 54a; for the case of *adhvan* see p. 135 n. 44) and *-in* (e.g., cases of thematization: *rūpiṇam*, nom. sg. n. in 16.81b and *śālinam*, nom. sg. n. in 16.67b); with numerals the use of the neuter forms instead of the masc. or fem. (e.g., *catvāri* in 14.9b and 10d), the occurrence m.c. of *aṣṭa* instead of *aṣṭau* (in 15.15d, 20d, 27d and 16.35d; cf. below) and of *caturāśīti* instead of *caturaśīti* (in 14.16d, 17c, 16.87a and 107b; cf. also Goudriaan 1988, 58) and the contamination of cardinalia and ordinalia (e.g., *pañcaviṃśa* instead of *pañcaviṃśat(i)* in 16.39d). Pronominal declension (cf. Goudriaan 1988, 78–79): *tam* instead of *tat* (e.g., in 15.36a and 16.29a) and the use of masc. instead of fem. (e.g., in 14.74).

With compounds (cf. Goudriaan 1988, 84–86): an inverted sequence of their members, e.g., *paripakvarasānandam* in 16.66a (cf. *pakvānandarasā-* in 16.91a); several times involving *aneka*, e.g., *guṇānekajanāvṛtā* in 15.70b and *vicitravasanā-nekā* in 16.49a; compounds with irregular separation of their members, e.g., in 14.31c and 16.46cd. Syntax (cf. Goudriaan 1988, 86–93): lack of congruence in number or gender (e.g., in 14.50 and 15.4cd); the use of the acc. instead of a nom. (e.g., in 14.54cd–55ab and 14.70; in some of these cases we should probably add 'one should envisage/meditate on...').

In particular mention may be made of the irregularities occurring in the proper names of the goddesses. For instance, Mananāyikā (14.79b) besides Manojavā

(14.79a) ('*mana-* as first part of a compound occurs very often,' Goudriaan 1988, 74), Vācādevī (14.38d) besides the usual Vāgdevī (found in the KMTc); cf. also Tamohantā (15.22a), Mṛtyuhantā (14.91c), Calanī (15.7a) and Jvalanī (15.22c). Often they are formed to obtain a correct *śloka* (as e.g., Samānanī, 15.20b). These are only some of the peculiarities of grammar. Other instances of grammatical irregularities which only occur once or twice will be mentioned in the notes to the study and the translation.

As for the metre in the KMT, the deviations from the regular *śloka* as well as the occurrence of *vipulās*, are likewise elaborately treated in the introduction to the critical edition of the KMT (p. 98–109). The deviations found in our chapters are the following: a short second and third syllable (14.4a and 72c; 15.65a, 69a and 73a; in even *pāda* in 16.6b; all of them in enumeration or numeral), a short sixth (14.17c and 69a), a short seventh (14.26a and 16.108a) and hypermetrism (14.24b, 16.15a, 87a and 107b). The *vipulās* are: the first (15.20c and 24c; 16.52a, 85c and 97a), the third (15.30c; not regular in 14.48c and 16.5a) and the fourth (16.11c). The omission of a case-ending or shortening of a long vowel in order to avoid a long fifth syllable frequently occurs (e.g., in 14.28a, 29b, 34b, 51c, 56a, 67c, 71a and 87a; 15.77b and 80b; cf. also the case of *aṣṭa*, referred to above).

In some instances the parallel texts try to correct a faulty metre or other grammatical irregularities of the KMT. Often the correction is not really an improvement. See, for instance, KMT 14.71a (*śrī anantīśa nāthānto*, ṢSS 22.16a: *śrīmadananteśanāthāntā*) and 14.72c (*navanava*; ŚM 16.18c: *navanavevi*, probably for *navanaveti*; ṢSS 22.18a: *navanavaka*). See also the lines corresponding to e.g., KMT 14.17c (adding a ninth syllable), 26a (changing the sequence of the words), 28d, 29d, 48c and 16.29d. Hypermetrism is corrected by the ṢSS in the lines corresponding to KMT 14.24b, 16.15a and 87a. For the involved readings of the parallel texts, see the notes to the translation.

In the lines listed below I suggest an emendation to the text of the critical edition of the KMT. Most of these suggested emendations are based on consideration of the meaning, i.e. the 'intended sense.' For the acceptance of the intended sense as one of the criteria in editing a text, see e.g., Snellgrove (1959 II, viii–x) and Schoterman (1982, 21), but see also Padoux's warning concerning this practice (1985, 142). The numbers in brackets refer to the pages where a justification is given.

14.3a	*kam-ba-mā-la-vi-ko devyaḥ* instead of *kam-ba-mā-lam-vi-kā devyaḥ* (p. 128–130)
14.81d	*laukikeśvarī* for *kaulikeśvarī* (p. 75 n. 17)
14.94c	*padamārga-* for *padmamārga-* (p. 243 n. 83)

15.12b–13a	. . . ., *sakalāniṣkale ca ye /* *vijñānapralaye cānye, dharmādharme niyojayet //* *tatrāṇavā 'tha māyā yā,* . . . . instead of: . . . ., *sakalā niṣkalāś ca ye /* *vijñānapralayāntānye, dharmādharme niyojayet //* *tatrāṇavo 'tha māyāyā,* . . . . (p. 245 f. n. 8)
15.14d, 15d	*indu-* instead of *indra-* (p. 98)
15.69d	*mantrādhvā tu vibhūṣitā* instead of *mantrādhvā-s-tu vibhūṣitā* (p. 254 n. 51)
15.79a	*kam-ba-mā-la-vi-ko'ntābhir* instead of *kam-ba-mā-lam-vi-kāntābhir* (p. 128–130)
16.24c	*vaḍavāsyam* for *vaḍavākhyam* (p. 261 n. 23)
16.78d	*vajrasaṅkhyātamadhyagam* instead of *vajrasaṅkhyāta madhyagam* (p. 271 n. 74)
16.92b	*vyākulena manena kim* instead of *vyākulena-m-anena kim* (p. 274 n. 88)

The following are some doubtful cases:

14.15b	*svādhiṣṭhānaṃ guṇāśrayam* instead of *svādhiṣṭhānaguṇāśrayam* (p. 230 n. 18)
14.64a	*padapattram* for *padmapattram* (p. 239 n. 64)
15.16b	*amṛtādhārasītalāḥ* for *amṛtādhārasītalā* (p. 246 n. 11)
15.34d	*anīśānaḥ* instead of *manīśānāṃ* (p. 248 n. 19)
15.76c	*puṃjanākṛtisampūrṇā* for *-ākṛta-* (p. 255 n. 57)
16.3a	*vyomārṇavasya* for *vyomodārṇava-* (p. 257 n. 4)
16.44a	*devīdehāt samutpannāḥ* for *devīdehāt samutpannā* (p. 265 f. n. 46)

While quoting from the ŚM and the commentaries on the KMT and ṢSS some scriptural habits of these Nepalese manuscripts have been changed into the standard Sanskrit orthography. This concerns the manuscript practice of writing *va* instead of *ba* and *ūrddha* instead of *ūrdhva*, of using a double consonant after *r* (e.g., *mūrtti*) or a single consonant before *v* (e.g., *tatva*), and the *anusvāra* instead of the homorganic nasal. Square brackets have been used to indicate a letter or syllable not found in the manuscripts, round brackets to indicate a letter or syllable which should be omitted.

1 Introduction

In Tantric ritual and meditation the use of diagrams, variously called *maṇḍalas*, *cakras* and *yantras*, is widespread. Leaving aside for the moment the differences between these terms (see p. 33 ff.), we might say that such a diagram serves as a symbolical projection of the cosmic (and at the same time individual) process of creation in a geometrical figure. Confining ourselves to the Śaiva (Tantric) tradition and without going into great detail, this process may be summarized in the following manner. The highest principle is conceived of as the Supreme Śiva (*paramaśiva*) who is pure Light (*prakāśa*). He forms a complete unity with his Śakti who is pure Consciousness or Reflection (*vimarśa*). Within this unity arises a dichotomy of Śiva and Śakti, or of Subject and Object, which is effected gradually, i.e. through successive phases (called the *śiva-*, *śakti-*, *sadāśiva-*, *īśvara-* and *śuddhavidyā-tattva*). Through the next stages of *māyā* and the five factors of limitation (*kañcukas*, called *kalā*, *vidyā*, *rāga*, *kāla* and *niyati*, usually in this sequence) this dichotomy is fully realized with the emergence of *puruṣa* and *prakṛti*. Thus, pure Consciousness becomes limited—be it only seemingly so—in the form of the *puruṣa*, enveloped by the *kañcukas*. Out of *prakṛti*, the primordial nature, evolves the objective world conceived of as consisting of the Sāṃkhya categories (*buddhi*, *ahaṃkāra*, *manas*, the ten *indriyas*, the five *tanmātras* and the five *mahābhūtas*). These are the thirty-six categories (*tattvas*) which may all be conceived of as representing an aspect of Śakti.[1] The creation, then, is considered as a gradual evolution or self-limitation of the highest principle or rather of his Śakti. Parallel to this phenomenal creation runs the phonic creation.

In the *cakra* or *maṇḍala* this highest principle (or aspect of it) is represented in the central point and unfolds itself outwards, thus expressing the idea of creative multiplication. The powers which are active on both the phenomenal and phonic levels in this process may be symbolized as divine figures, male or female, who are either depicted in iconographic form or represented in sonic form by their seed-syllables. The centre is thus occupied by the main deity who is surrounded by partial manifestations. In this way the components of the manifested world,

1 For an exposition of the thirty-six *tattvas* of the Kashmir Śaiva tradition, see e.g., Chatterji 1914, 41 ff. and Silburn 1957, 27–33.

as well as related philosophical concepts, are arranged into a system according to the underlying religious-philosophical theories about creation. As an object of meditation, the diagram is a means to effect a mental reconstruction of the process of creation, or rather the reverse process of absorption or reintegration of everything created into its original source. By meditating on the powers the practitioner is enabled to identify himself with them, by which process he gradually realizes his identity with the ultimate reality.[2]

These diagrams may be outward objects, either temporarily drawn on the ground for a special occasion or permanently painted (such as e.g., the Buddhist *maṇḍalas*) or carved in stone or metal. They may also be interiorized in the human body and conceived of as mystic centres usually represented as a lotus. A well-known example of such an internal centre is the heart-lotus as the seat of both the universal deity and the individual self. For the most part these internal centres are found in series, each of them symbolizing a particular phase of the cosmic process of creation and situated along the central axis of the body. Often they are merely mentioned according to the place of the body where they are located and serve as the seat of some deity. Different systems of such centres are recognized with varying number and symbolism, as well as complexity. Thus, for instance, the system of Gorakṣanātha recognizes a great number (twenty-eight or more?) of such centres with presiding deity and *śakti(s)* (see Kaviraj 1966, 229–237). The system which became best known, especially through Avalon's edition and translation of the Ṣaṭcakranirūpaṇa, is that of the six *cakras* from the Mūlādhāra to the Ājñā above which is located a seventh lotus called the Sahasrāra. These *cakras* symbolize the cosmic processes of emanation and re-integration in six levels and in them the Sāṃkhya categories and (on the phonic level) the letters of the Sanskrit alphabet are represented. By raising of Kuṇḍalinī, the inner cosmic Śakti, from the lowest *cakra* to the Sahasrāra, the absorption of the created world and identification of the individual soul with the Supreme is realized.

The present study concerns a series of five such internal centres, called the Devī-, the Dūtī-, the Mātṛ-, the Yoginī- and the Khecarīcakra. In structure these five *cakras* follow the general principle of a *cakra* to which we have referred above. Their centre is the seat of Śiva in his manifestation as the Navātman (see section three below), accompanied by his Śakti in her manifestation as Kubjikā. In addition, the Brahmanic gods Brahmā, Viṣṇu/Ananta, Śiva, Īśvara and Sadāśiva are also represented in the centre. This centre symbolizes the (partial) identification

2 On the theory of such diagrams, see e.g., Eliade 1954, 223–231, Snellgrove 1959 I, 29–31, Pott 1966, 28–50 and Tucci 1974. Several definitions have been given, for instance, 'a map of the cosmos' (Tucci 1974, 23) and 'a cosmogram, representing God in His form as the universe, deployed in multiplicity' (Gupta 1988, 37).

of the individual soul with the divine and is, therefore, also the seat of the *puruṣa* or *ātman*, although this is not always indicated. From this centre outwards a structure of predominantly female deities evolves who symbolize different aspects of the phenomenal and phonic creation. In the case of the Devī-, the Dūtī- and the Mātṛcakra this unfolding takes place in two phases, that is to say, first a number of deities come into existence who divide themselves again into further secondary manifestations. Thus, there are four main Devīs who are fourfold each; these twenty Devīs together with six ('male') categories form the phenomenal principles (*tattvas*) which limit the individual soul. They are linked to speculations on the genesis of the human body. In the Dūtīcakra nine male deities are born who are ninefold each; the eighty-one Dūtīs who thus arise symbolize a special way in which the Supreme can manifest itself on the phonic level. In the Mātṛcakra eight female deities arise from the central principle who become eightfold each; these sixty-four symbolize the components of the phenomenal world and are linked to the concept of the subtle body. In the Yoginīcakra the central male deity divides himself into six females who are divided further only in the ŚM; these six Yoginīs, who stand in opposition to a second series of six female deities, are associated with several concepts which are also found in the Devīcakra. The case of the Khecarīcakra turns out to be different in as much as it is described from the involutionary point of view. It consists of three concentric *maṇḍalas*, the outer one of which is occupied by the same categories as are found in the Devīcakra. Moreover, in both the Devī- and the Khecarīcakra all the letters of the Sanskrit alphabet are present. In this final *cakra* the Goddess manifests herself in her highest forms.

Forming a system, the five *cakras* are to be localized and visualized in hierarchical order within the human subtle body along the central axis. From the Devīcakra onwards they are localized in the region below the navel, in the belly, in the heart-lotus, the throat and on or just above the head or Brahmarandhra. Within this system, however, the mutual connections between the *cakras* are not clearly worked out. In particular, the two opposite series of female deities in the Yoginīcakra, who do not stand for special concepts belonging to either the phenomenal or phonic creation, do not really seem to have a coherent place within the system. Apart from the Devī- and Dūtīcakras which appear to be linked to each other by some form of interior channels, a further allusion to this connection is only made in the Khecarīcakra by referring to the ascent of the internal Śakti from its lowest seat to a position above the five *cakras*. Moreover, while the *cakras* are primarily conceived of as lying on a horizontal level, a vertical arrangement of the components is alluded to in the case of the Devī- and Khecarīcakras.

Since the KMT discusses the Pañcacakra (ch. 14–16) immediately after the Ṣaṭcakra (ch. 11–13), the question arises as to whether some relationship exists

between the two systems. As has been pointed out before (Heilijgers 1990), the main feature of the Ṣaṭcakra, according to this early representation by the KMT, is the assignment of the fifty letters of the Sanskrit alphabet in its male form (the Śabdarāśi) to the six *cakras*. The deities representing these letters are consequently male figures. They are assigned to the *cakras* in a special division (four to the Mūlādhāra, six to the Svādhiṣṭhāna, etc.) and are therefore the connecting link between these six *cakras*. The situation in the Pañcacakra is far more complicated. A marked difference is that the main deities of the five *cakras* who also give the *cakras* their name are female in this case. In the case of the lowest *cakra*, the Devīcakra, there is a clear association with the two lower ones (the Mūlādhāra and Svādhiṣṭhāna) of the Ṣaṭcakra. Seemingly, these two *cakras*, representing respectively *yoni* and *liṅga*, are combined in the Devīcakra. Apart from this combination, as well as a reference to the Ṣaṭcakra made in the context of the Yoginīcakra, no further correspondences are found between the two systems.[3]

In the following chapters we will see how the above is worked out in detail for each of the five *cakras* and how, in handing down the tradition of the Pañcacakra, confusion exists about some points within the Kubjikā school. But before that I would first like to discuss some general features of these five *cakras*. They are related to or pervaded[4] with some other fivefold concepts, such as the five gross elements and the five sacred sites called Oḍḍiyāna, Jālandhara, Pūrṇagiri, Kāmarūpa and Mātaṅga. The first four *cakras* are associated with the four stages

3 Regarding merely the locations of the *cakras* in the two systems, we may note that next to the Devīcakra, which corresponds with the Ādhāra and Svādhiṣṭhāna (below the navel), the Dūtīcakra corresponds with the Maṇipūra (navel), the Mātṛcakra with the Anāhata (heart), the Yoginīcakra with the Viśuddhi (throat) and the Khecarīcakra with the Sahasrāra (above the head). This means that a *cakra* corresponding in this respect with the Ājñā is not found in the Pañcacakra. In his discussion of Tibetan Buddhism Hoffmann (1967, 37), without indicating his source, refers to five centres (viz., the Mūlādhāra, Maṇipūra, Anāhata, Viśuddhi, and Sahasrāra) which correspond, as far as their location is concerned, with the Pañcacakra of the Kubjikāmata.

4 The term used frequently to express this as well as other similar relations is *vyāpti* (*vyāpta*, *vyāpya*). See, for instance, KMT 15.1d (*mātarāṇāṃ... vyāptilakṣaṇam*, referring to the characteristics of the pervasion of the Mātṛs), ŚM 15.11cd (*devyāś cakraṃ pravakṣyāmi, vyāptibhūtaṃ yathāsthitam*) and ŚM 15.19b (*cakraṃ vyāpya vyavasthitāḥ*, referring to the goddesses of the Devīcakra). This term has been translated as 'fusion intégrale' (Silburn 1961, 101; cf. *vyāp-*, 'pénétrer complètement,' id., 216), 'pervasion (by a mystical identity)' and 'mystic pervasion' (Goudriaan 1979, 57, and 1986, 143), 'inherence' (Schoterman 1982, 127) and 'pervasive presence' (Dyczkowski 1988, 59); cf. the following description by Padoux (1975, 91 n. 2) as 'la pénétration totale, l'imprégnation complète [...] d'un état de l'être par une énergie, ou par un *mantra*, en même temps que l'aptitude de cette énergie à pénétrer cet état sans que rien ne puisse l'arrêter' (transl. Padoux 1990, 103 n. 51 as 'all-pervasiveness, a permeating [...] of a state of being by an energy or by a mantra, as well as the ability for this energy to freely pervade this state').

called *piṇḍa*, *pada*, *rūpa* and *rupātīta*.[5] In the next section, the association of the five *cakras* with the gross elements will be discussed in detail. They deserve further attention because they also account for the dimension of the *cakras*.

2 The five elements and the dimension of the Pañcacakra

On the basis of the identification of macro- and microcosmos the human body may be divided into zones or spheres which are considered as the regions of the five gross elements. For instance, according to Yogatattva-Upaniṣad 84 ff., the element earth is assigned to the region from the feet up to the knees, water to the knees up to the anus, fire is seated between the anus and the heart, air between heart and eyebrows, and ether between the eyebrows and the crown of the head. Each of the elements is envisaged or symbolized by a particular geometric form, colour and syllable, and is presided over by a deity. Thus, the same Upaniṣad (84 ff.) states that earth is represented by a square (*caturasra*), the colour yellow (*pīta*) and the syllable *la*, and is presided over by Brahmā; water is symbolized by a crescent (*ardhacandra*), the colour white (*śukla*) and the syllable *va*, and is presided over by Viṣṇu/Nārāyaṇa; fire is represented by a triangle (*trikoṇa*), the colour red (*rakta*) and the syllable *ra* and its presiding deity is Rudra; air is represented by a hexagon (*ṣaṭkoṇa*), the colour black (*kṛṣṇa*) and the syllable *ya*, and is presided over by Īśvara; and finally ether is represented by a circle (*vṛtta*), a smoky or grey colour (*dhūmra*) and the syllable *ha*, and is governed by Sadāśiva. Meditation on these elements gives specific results.[6] ŚT 1.21–24 offers another example giving only the colours (here yellow, white, red, black and transparent or white) and the forms without reference to bodily locations. These forms are referred to as 'the *maṇḍalas*

5 See e.g., KMTc fol. 43^v–44^r: *kurvanti adhikāraṃ / piṇḍa / pada / rūpa / rūpātīta / vyāptyā. . . // ojāpūkā / mātaṅgapīṭhavyāptyā ca*; see also ṢSS 25.162cd–163 and the ṢSSc (fol. 118^r and 122^r) which at the end of its treatment of the Devī- and Dūtīcakras states *iti piṇḍasṛṣṭiḥ* and *iti padasṛṣṭiḥ*, respectively. According to KMT 14.10 (see p. 229) the locations of the first four *pīṭhas* are the same as those of the first four *cakras* (see p. 18). The fifth *pīṭha* Mātaṅga is not mentioned in connection with the fifth *cakra* by the KMT, but cf. ṢSS 4/5.118–119 (*. . . pīṭha[ṃ] mātaṅgasaṃjñakam // . . . khecarīcakramadhyastham*; cf. also ṢSS 2.5). The four stages or realms *piṇḍa, pada, rūpa* and *rūpātīta* are elaborately discussed in KMT ch. 17–19. Their meaning and possible connection with the Devī-, Dūtī-, Mātṛ- and Yoginīcakra (compare e.g., *pada* with the different meaning in the Dūtīcakra and cf. p. 51 n. 37 on the Devīcakra) require further investigation. For these stages see also Oberhammer 1977, 110–119.

6 See also Eliade 1954, 138 f. and Goudriaan 1978, 190 ff. The five colours may vary; for instance, air may also be denoted by a smoky grey, and ether by a transparent white colour (cf. Avalon 1974, 71 f.). Instead of the syllable *ha* related to the element ether the syllables *kṣa* and *kha* are also found.

resembling the elements' or the *bhūtamaṇḍalas* (thus in the commentary).[7] An application is the widespread practice of *bhūtaśuddhi*, meditation on the elements in order to purify the body, as mentioned, for instance, in NT 3.10–16.[8]

The same principle is represented in the system of the Ṣaṭcakra. Each of these six *cakras* is associated with an element, a sixth being added which is mind (*manas*). Thus, the Mūlādhāra is associated with earth, the Svādhiṣṭhāna with water, etc., up to the Ājñā which is associated with mind. In the ṢCN, for instance, the elements are fully described with colour, form, *bīja* and presiding deity, which are depicted in the pericarps of the lotuses (cf. the plates in Avalon 1974).[9] However, in the description of the Ṣaṭcakra in chapters 11–13 of the KMT the elements are not referred to in relation to the *cakras*, neither in terms of form nor colour. The ṢSS, on the other hand, connects the Ṣaṭcakra with the five elements and *nirāmaya* (= *manas*?) (ṢSS 9.3–5). We may observe that in the KMT the forms and colours of the elements from earth up to air—without referring to the elements themselves—are associated with the four *pīṭhas* Oḍḍiyāna, etc., which are mentioned on account of the description of the Viśuddhi *cakra*.[10]

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7 See ŚT 1.21cd–22a (*svaccham viyan marut kṛṣṇo rakto 'gnir viśadaṃ payaḥ // pītā bhūmiḥ pañcabhūtāny*) and 1.23–24:
वृत्तं दिवस्तत्षड्बिन्दुलाञ्छितं मातरिश्वनः।
त्रिकोणं स्वस्तिकोपेतं वह्नेरर्धेन्दुसंयुतम्॥
अम्भोजमम्भसो भूमेश्चतुरस्रं सवज्रकम्।
तत्तद्भूतसमाभानि मण्डलानि विदुर्बुधाः॥
'[The *maṇḍala*] of ether is a circle, of air that [circle] with six dots, of fire a triangle with *svastikas*, of water a lotus combined with a crescent and of earth a square with *vajras*. The wise recognize these *maṇḍalas* appearing like the elements.' The hexagon of air is here indicated as a circle with six dots (cf. also p. 131 n. 35).

8 For *bhūtaśuddhi* see e.g., Brunner 1963, 114–126 and Gupta e.a. 1979, 136 f.

9 See e.g., also Saundaryalaharī 9, mentioning only the elements:
महीं मूलाधारे कमपि मणिपूरे हुतवहं
स्थितं स्वाधिष्ठाने हृदि मरुतमाकाशमुपरि।
मनो ऽपि भ्रूमध्ये …
Here the Svādhiṣṭhāna is related to fire, and the Maṇipūra to water. The commentary 'Lakṣmīdharā' states that, in order to follow the usual sequence of the elements, the sequence of the Svādhiṣṭhāna and Maṇipūra is inverted; the same situation is found in the verses 36–41. Cf. also Michael (1986, 133 n. 5) who restores the usual sequence of both the elements and the *cakras* without comment.

10 See KMT 11.50 ff.: Oḍra (= Oḍḍiyāna) is indicated by a yellow colour and a square, Jālandhara has a moon-like colour and the form of the crescent, Pūrṇagiri is represented by a reddish-brown (*piṅgala*) colour and a triangle, and Kāmarūpa by a smoky colour (*dhūmravat*) and a hexagon (*ṣaḍasramaṇḍala*). In KMT 2.37 ff. the elements themselves are mentioned in association with the four *pīṭhas*. Cf. also YH 1.41–43 where the *pīṭhas* are related to the same colours and forms, whereas the elements themselves are only mentioned in the commentaries; the order, however, is different here: Oḍḍiyāna is related to the element fire, Jālandhara to water, Pūrṇagiri to air

In the case of the Pañcacakra, however, there is positive evidence for the association of the *cakras* with the elements. The KMT itself does not refer to the elements themselves with the exception of the *tejastattva* (15.36a), the element fire, which is associated with the Mātṛcakra. But as will be seen hereafter in the discussion of the five *cakras*, in the graphic representation of these *cakras* the elements are represented by means of their form and in at least one instance also by colour. Thus, the Devīcakra is primarily represented by the square of the element earth, the Dūtīcakra is symbolized by a crescent (with lotus) expressing the element water, etc. As for the fifth *cakra*, the Khecarīcakra, its very name (the *cakra* of the 'Sky-goers') already refers to the fifth element ether or space.

In some additional lines the parallel texts explicitly mention the association with the five gross elements. Thus it is stated in the ṢSS that the five *cakras* are characterized by the five elements (*cakrāṇāṃ pañcakaṃ... // ... pañcabhūtātmakaṃ...*, 21.1c, 2a).[11] As will be seen below (p. 32), the materials prescribed for drawing the external *maṇḍalas* have the colours of the five elements. The ŚM and GS likewise refer to the five elements. The five *cakras* starting with the Devīcakra are named after the five elements the *pṛthvī-*, the *āpaś-*, the *taijasa-*, the *vāyu-* and the *khacakra* (ŚM 19.259–260ab = GS 20.336–337ab). The initial lines of ŚM chapter 20 (5–18ab = GS 21.4cd–17) explain the one-syllabled *mantras*, called *mantrabījas* (20.4a) or *kūṭas* (20.16c),[12] to be used in the external worship of the five *cakras*. These *kūṭas* are LMLVRYŪṂ, VMLVRYŪṂ, RMLVRYŪṂ, YMLVRYŪṂ and KṢMLVRYŪṂ.[13] As we saw above, the first letters (*la*, *va*, *ra*, *ya* and *kṣa*) denote the

and Kāmarūpa to earth. Apparently, it was an accepted practice to indicate the elements by means of their forms and colours.

11 Cf. also ṢSS 25.163ab (*pṛthivy āpas tathā tejo, vāyur ākāśam eva ca*) which refers to the five *cakras*. For the individual *cakras* (except for the Khecarīcakra) see ṢSS 21.104ab (*etac cakraṃ tu devīnāṃ, pārthivaṃ parikīrtitam*), 22.64cd (*... kathitaṃ..., āpatattvaṃ...*), 23.70c (*teja[s]tattvaṃ...*) and 24.1 (*yoginīnāṃ mahācakraṃ, ... / vāyutattvasya madhyasthaṃ*), respectively.

12 The terms *bīja* ('seed') and *kūṭa* ('peak') denote monosyllabic sounds. Although exceptions are found—as in the present case—the term *kūṭa* seems to be used with a certain preference when such a syllable consists of several consonants (see e.g., KMT 7.25a and 16.61d where *kūṭa* refers to HSPHREṂ and the Navātman having eight consonants, respectively). This *kūṭa*-type also seems to be indicated as *piṇḍa*; see e.g., Finn 1986, 248 n. 344 and NT 16.7ab (*bījaiḥ kūṭais tathā piṇḍair mālāmantrair aśeṣataḥ*) enumerating several forms of *mantra*; its commentary explains *bījas* as vowels (*svaras*), *kūṭas* as being of the nature of *piṇḍa*-syllables (*piṇḍapadātmabhiḥ*), *piṇḍas* as the Navātman, etc., and *mālāmantras* as consisting of several syllables (*padasamudāyarūpa*). For the term *kūṭa* denoting the letter *kṣa*, see e.g., Padoux 1975, 242 (1990, 304) and Brunner 1977, 130 n. 23 (referring to the *kṣa* as part of the Navātman).

13 The *kūṭas* are communicated in code by means of the names of the deities representing the letters in the male Śabdarāśi alphabet (for their names see Schoterman 1982, 218–219). As will be seen in the sequel other ways used by the Kubjikā texts to communicate a mantra

elements.

This association with the elements turns out to account for the dimensions which are ascribed to each of the five *cakras*. These dimensions are indicated by a number of *koṭis* (ten million), which increases for each following *cakra*. A linear measure is not given in the KMT but its commentary refers to *yojanas* (about nine miles; cf. n. 20 below). Thus, the dimensions are successively a hundred *koṭis* (*śatakoṭisuvistīrṇaṃ*, KMT 14.60a) for the Devīcakra (= the Brahmāṇḍa, see below), a thousand *koṭis* (*sahasrakoṭivistīrṇam*, 14.62c) for the Dūtīcakra, a hundred thousand *koṭis* (*lakṣakoṭisuvistīrṇam*, 15.2c) for the Mātṛcakra, ten million *koṭis* (*koṭikoṭisuvistīrṇaṃ*, 15.40a) for the Yoginīcakra and a thousand million *koṭis* (*koṭikoṭiśatāyāmaṃ*, 16.2c) for the Khecarīcakra. This means that, while the dimension of the second *cakra* is ten times as large as that of the first one, in the following cases the factor of multiplication is a hundred.

With regard to these dimensions we may point out a parallel which occurs in the tenth chapter of the SvT. Dealing at length with the *bhuvana-adhvan* and the worlds with their dimensions belonging to it, first the Brahmāṇḍa with its subdivisions is described: the worlds of its lower half (up to 10.343) and the worlds of the upper half, i.e. the seven *lokas*, the Brahmāsana, the city of Viṣṇu, the Rudraloka, etc. (10.344–664). Both the lower and upper half of the Brahmāṇḍa are extended over 49 *koṭis* of *yojanas*.[14] Together with the lower and upper part of the shell (*Brahmāṇḍakaṭāha*), which occupy one *koṭi* each, the dimension of the complete Brahmāṇḍa, also called the *pārthivatattva*, is a hundred *koṭis*.[15] Above this Brahmāṇḍa are the *tattvas* from water up to Śiva, each one ten times as large as its predecessor (*athopariṣṭāt tattvāni udakādiśivāntakam / uttarottarayogena daśadhā saṃsthitāni tu*, 10.668). Actually, this holds good up to *ahaṃkāra*, after which the factor of multiplication increases. Thus, *buddhi* is a 100 times as large as *ahaṃkāra*, *pradhāna* (= *prakṛti*) is a 1000 times as large as *buddhi*,

in code are: giving the syllables or letters merely in reverse order (preferred in the KMT), indicating the letters by means of the female deities of the Mālinī alphabet (for their names see Schoterman 1982, 216–217), or by means of 'extraction' (*uddhāra*) from a *gahvara* or *prastāra* (see Schoterman 1982, 181–209). With some reservations we may say that the ŚM/GS appear to prefer the *uddhāra*, whereas the ṢSS prefers to use the deities of the two alphabets. For *mantroddhāra* in general see Padoux 1978.

14 For the calculation of the dimension of the lower half, see the commentary on 10.340–342 and for that of the upper half, see the commentary on 10.618cd–620.

15 See SvT 10.618cd–620:
कटाहस्तु अधश्चोर्ध्वं ब्रह्माण्डस्य वरानने॥
कोटियोजनमानेन घनाकारेण संस्थितः।
पञ्चाशत्कोटयश्चोर्ध्वं भूपृष्ठात्तु वरानने॥
पञ्चाशच्च अधो ज्ञेया योजनानां समन्ततः।
एवं कोटिशतं ज्ञेयं पार्थिवं तत्त्वमुच्यते॥

etc. (*ahaṃkāraḥ tadūrdhvaṃ tu, buddhis tu śatadhā sthitā / ūrdhvaṃ sahasradhā jñeyaṃ, pradhānaṃ. . .*, 669, etc.). At the same time it is indicated that the *tattvas* are placed above each other (*ūrdhva*). However, with regard to verse 10.671ab the commentary explains that, when the *jala-āvaraṇa* is described as being ten times as large as the Brahmāṇḍa, it is understood that the Brahmāṇḍa is included (*antarvartin* or *madhyavartin*). This indicates that water surrounds the Brahmāṇḍa on all sides, rather than being above it, just as the Brahmāṇḍa is surrounded by its shell on all sides.[16] The same is also the case for each subsequent *tattva*.

The SvT is here alluding to cosmological theories such as are found, for instance, in the Purāṇas. In their view the Brahmāṇḍa, which is equated with earth (e.g., referred to as the *pṛthivīmaṇḍala*, the earth-orb, in VāP 1.50.82) and consists of the seven worlds (VāP 1.50.79), is surrounded by the waters which are ten times as large (*daśaguṇa-*, see e.g., LiP 1.70.54 ff.). The waters again are encircled by fire, ten times as large in space. Fire, in turn, is surrounded by air which extens over a distance ten times as large, and finally ether surrounds air, likewise ten times as large in extent.[17]

This principle is applied by the KMT to the five *cakras*. This is not only expressed by the dimensions of the *cakras*, the first two of which agree with the dimensions given by the SvT for the Brahmāṇḍa and the layer of water surrounding it, but in another way as well. We mentioned earlier that within the human body the five *cakras* are localized in vertical order above each other. Yet, in two instances (KMT 14.62 and 15.2cd) where reference is made to the dimensions of the *cakras*, the text seems also to allude to the cosmological situation, where the Brahmāṇḍa is surrounded by the waters, etc.

Firstly, KMT 14.62 (*brahmaṇo 'ṇḍakaṭāhasya, samantāt parimaṇḍalam / sa-*

16 Cf. also SvT 10.342cd–343: *brahmaṇo 'ṇḍakaṭāhena. . . // . . . daśadikṣu samantataḥ*.

17 See, for instance, VāP 1.50.82cd–84:
पृथिवीमण्डलं कृत्स्नं घनतोयेन धार्यते॥
घनोदधिपरेणाथ धार्यते घनतेजसा।
बाह्यतो घनतेजस्तु तिर्यगूर्ध्वन्तु मण्डलम्॥
समन्ताद्घनवातेन धार्यमानं प्रतिष्ठितम्।
घनवातात्तथाकाशम् ···
and ViP 2.7.22–23:
एतद् (sc. Brahmāṇḍa) अण्डकटाहेन तिर्यक्चोर्ध्वमधस्तथा।
कपित्थस्य यथा बीजं सर्वतो वै समावृतम्॥
दशोत्तरेण पयसा मैत्रेयाण्डं च तद्वृतम्।
सर्वो ऽम्बुपरिधानो ऽसौ वह्निना वेष्टितो बहिः॥
See also Kirfel 1967, 55 and LiP 1.70.54–56 where, in addition to the five elements encircling each other, it is said that ether is surrounded by *bhūtādi* (= *ahaṃkāra*), *bhūtādi* by *mahat* (= *buddhi*), which in turn is encircled by *avyakta* (= *prakṛti*).

hasrakoṭivistīrṇam, apsu viṣṇoḥ puraṃ mahat) indicates the position and the dimension of Viṣṇupura (the abode of the Dūtīs; see p. 79 below) in relation to the Brahmāṇḍa with its shell, which refers to the abode of the Devīs. The expression *samantāt parimaṇḍalam* denotes anything which is 'circular on all sides,' that is 'globular' or 'spherical,' and seems to refer to the city of Viṣṇu (or rather to the waters). But, herewith the genitive in *pāda* a is not explained.[18] Probably we should also take this genitive in connection with *samantāt* and translate 'on all sides of the shell of the Brahmāṇḍa, globular. . . .' This implies that the waters and Viṣṇupura surround the Brahmāṇḍa which seems to refer to the cosmic situation.[19] The KMTc refers to this opposition of macro- and microcosmos (*bāhye* opposed to *antas*).[20]

The second instance occurs at KMT 15.2cd (*lakṣakoṭisuvistīrṇam, ambhodhi-parimaṇḍalam*) which refers to the lotus of the Mātṛcakra. This lotus is said to be 'globular as the ocean.' This might be just an indication for the form of the lotus, but, in the light of what was said before, it seems also to imply a reference to the cosmic situation where the element fire (associated with the Mātṛcakra) encircles the waters.[21] Again the commentary makes reference to the macrocosmic parallel on account of the dimension.[22]

So much for the situation as found in the KMT. The parallel texts appear to attach less importance or none at all to this point. The ṢSS recognizes the same dimensions as the KMT,[23] but the allusion to the cosmic situation is lost. With

18 Unless we add *upari* and translate '[Above] the shell of Brahmā's Egg, on all sides circular. . . .'

19 Both the terms *samantāt* (also *sarvatas*) and *(pari)maṇḍala* occur frequently in passages describing the cosmic situation. *samantāt* with gen. (see Speijer 1973, 134) occurs, for instance, in VāP 1.50.82ab (*asyāṇḍasya samantāc ca sanniveṣṭo ghanodadhiḥ*). Both terms occur together, for instance, in SvT 10.789cd–790:

. . . . सर्वतः परिमण्डलम्॥
मध्ये तु भुवनस्यास्य मण्डलं चन्द्रसंनिभम्।
शतयोजनसाहस्रं समन्तात्परिमण्डलम्॥

pāda 789d refers to the waters (*sāmudraṃ bhuvanam*, 788d) and 790 to a *candramaṇḍala* inside the waters. In a different context the same expression *samantāt parimaṇḍalam* occurs, for instance, in KMT 1.60b (referring to Candraparvata), 2.26b (referring to a great forest on the Kaumāraparvata) and 13.41 (referring to part of the Mūlādhāra *cakra*).

20 See KMTc fol. 47ᵛ: *bāhye aptattvaṃ / yojanānāṃ sahasrakoṭivistīrṇaṃ // // viṣṇupuraṃ / ardhacandrākāraṃ / bāhye cāntaś ca / . . . / tad bāhye*. Thus, the commentary distinguishes the macrocosmos where the element water is extended over a distance of a thousand *koṭis* of *yojanas* and the microcosmos where Viṣṇupura has the form of a crescent which is the symbol of the element water (cf. p. 79).

21 I admit that the meaning 'encircling' is not given for *parimaṇḍala* by the dictionaries. But the very way of expression, as well as the context, suggests this meaning.

22 See KMTc fol. 50ʳ: *bāhye lakṣakoṭisaṃkhyā*.

23 For the dimension of the Khecarīcakra according to ṢSS 25.4a, see p. 256 n. 2.

regard to KMT 14.62 we may note that the ṢSS drops *pāda* b and displaces *pāda* a,[24] so that the two do not occur in combination. In the line corresponding to KMT 15.2d the text reads *ambhojaṃ parimaṇḍalam* (ṢSS 23.3d), 'the lotus is circular/globular,' which only applies to the lotus of the Mātṛcakra without reference to the waters. The ŚM and GS only mention the dimensions of the Mātṛ- and Khecarīcakra; a line corresponding to KMT 14.62 is not to be found, but one for KMT 15.2cd does occur (= ŚM 17.10cd, not in the GS).

3 The position of the Navātman

The *mantra* called the Navātman and its deity, the Navātma-Bhairava, occupy a central position in the doctrine of the Pañcacakra (as well as in the complete Kubjikāmata). This *mantra* is commonly known in the Śaiva tradition. We shall first deal with its form and then discuss its position in the KMT.

The Navātman or, as it is called repeatedly, the Navātmāna is a monosyllabic *mantra* of the *kūṭa*-type consisting of nine letters and the *anusvāra*. Its form varies slightly, not only according to different traditions, but also within the Kubjikā texts themselves, and even within one and the same text. Its most common form for the Kubjikāmata seems to be SHRKṢMLVYŪṂ, as it is explained in ṢSS 39.141–145 where the Navātman is communicated by means of its *uddhāra* from the *vajragahvara*,[25] and in which form it has several applications. The same form, although with double vowel (SHRKṢMLVYŪ-AUṂ), is given in KMT 16.58–61.[26] However, some ambivalence seems to exist with regard to the position of the letter *ra*. Thus, according to GS 16.362cd–363 (see n. 31 below) and ŚM 23.39–40 (= GS 24.17–18) the *mantra* runs SHKṢMLVRYŪṂ. This same form is also found in the commentary (fol. 117ʳ) on ṢSS 21.74ab, although with the first two letters inverted. As for this position of the *ra*, it should be noted that *mantras/kūṭas* which end in

24 KMT 14.62a is found in ṢSS 22.11 (inserted after the line corresponding to KMT 14.68) which reads *brahmaṇo 'ṇḍakaṭāhasya, tricatuṣka(ṃ)navopari / vistīrṇam āpatattvaṃ ca, mahāmbhaṃ koṭivistaram*, meaning that the element water is spread out above the three, the four and the nine of the shell of the Brahmāṇḍa. The meaning of these numbers is not clear. Possibly they refer to the form of the Devīcakra which according to the ṢSS, however, consists of a triangle, square and hexagon (see p. 49 below) and one should, therefore, rather expect the number six (instead of nine) as is indeed found in the commentary on this line (*tasya Brahmāṇḍasya tricatuḥṣaṭkoṇarūpasya yathā* / ▽ □ ✡ / *upari āptattvaṃ vistīrṇam*, fol. 119ʳ). This line of the commentary also omits *kaṭāha* which is correct, as the triangle, etc., do not refer to the shell, but to the Brahmāṇḍa itself.

25 For *uddhāra* see n. 13 above.

26 For the interpretation of these lines which correspond to ṢSS 25.98cd–102ab and GS 20.288–291 (not in the ŚM), see p. 268 f., notes 64–67.

mlvryūṃ are found more often in the ŚM and GS.[27] According to Sanderson (1988, 687) who—it seems—refers to the KNT, the Navātman runs HSKṢMLVYRŪṂ.[28]

Other forms of the Navātman are, for instance, RHRKṢMLVYŪṂ (MVT 8.21–23 and TĀ 30.11cd–12ab; cf. Goudriaan 1986, 149), HRKṢMLVYŪṂ (SvT 5.4–8ab; cf. p. 88 below) and HRKṢMLVYṆŪṂ.[29] According to Aghoraśiva, an author of the southern school of Śaivism, the Navātman runs HSKṢMLVRYŪṂ (see Brunner 1977, 130 n. 23; note the position of the *ra*).

This *mantra* is related, on the phenomenal level, to nine categories, the *navatattva*. The nine categories are *prakṛti, puruṣa, niyati, kāla, māyā, vidyā* (= *śuddhavidyā*), *īśvara, sadāśiva*, and *śiva*, with the understanding that these nine *tattvas* also include the other (twenty-seven) ones.[30] Its deity therefore incorporates all the thirty-six *tattvas*.

In the KMT this *mantra* and its deity occupy a central position as the consort of Kubjikā. In 2(18) Devī is said to be seated on the lap of the deity of the Navātman (*navātmānadevasya cotsaṅgayānāśritā*). The main male deity, most commonly referred to as Kuleśvara, though a few times as Maṇḍalīśa, is also called Navatattveśvara, the 'Lord of the nine *tattvas*' (KMT 14.45, 59 and 15.31), Navakeśvara (14.93a), Navacakreśvareśvara, the 'Lord of the nine Cakreśvaras' (14.45), or the Cakravartin of the nine Cakravartins (14.53).[31] The Navātman is

27 In these *mantras* the first letter or letters express the entity to which the *mantra* belongs. For instance, the four *pīṭhas* Oḍḍiyāna, Jālandhara, Pūrṇagiri and Kāmarūpa are indicated as *ḍmlvryūṃ, jmlvryūṃ, pmlvryūṃ*, and *kmlvryūṃ* (GS 12.168–179). Obviously, the initial letter of the first *mantra* refers to the second letter of Oḍḍiyāna, as the first letter in such a *mantra* cannot be a vowel. Another instance is found in GS 15.59–72, where the six goddesses called Ḍākinī, etc., are represented as *ḍmlvryūṃ*, etc. For the five *cakras* as represented by *lmlvryūṃ*, etc., see p. 22 above.

28 In the KNT the Navātman is given in code (fol. 5), but its explanation is not clear to me. See also KRU 5.77 where the form of the Navātman is explained as consisting of the five *pīṭhākṣaras* (*la, va, ra, ya*, and *kṣa*(?), which are the letters of the elements (see p. 20) and of the *pīṭhas*, cf. p. 229 n. 13), *jīva* = *sa, prāṇa* = *ha*, two *mātrākṣaras* (?) and *bindu* and *nāda* (= *anusvāra*).

29 This form, HRKṢMLVYṆŪṂ, is given by Silburn (1961, 69 and 92) and Singh (1979, 7) in their commentary on VB 3 and 42. However, according to the Sanskrit commentary by Śivopādhyāya on VB 42 the Navātman should start with HSRKṢ.

30 This relation is, for instance, expressed in the SvT by stating that the letters (*varṇas*) of the Vidyārāja (= Navātman, see also p. 88) are the sounds expressing (*vācaka*) the *tattvas*. The letter *ū* is the *vācaka* of the *tattvas* from earth to *pradhāna* = *prakṛti*, *ya* of *puruṣa* and *rāga*, *va* of *niyāmikā* and *vidyā*, *la* of *kāla* and *kalā*, *ma* of *māyā*, *kṣa* of *vidyā*, *ra* of *īśvara*, *ha* of *sadāśiva*, and *oṃ* of *śakti* (in the commentary explained as 'having the form of the supreme Śiva,' *śaktitattvaṃ paramaśivarūpam*) (SvT 5.4–8ab). See also the commentary on NT 4.1. For the commentary on KMT 14.45ab and 14.68, which likewise refers to these nine *tattvas*, see p. 49 n. 26.

31 The nine Cakravartins or Cakreśvaras are explained by GS 16.362cd–363 (inserted after the line

considered his sonic expression. Consequently, the Navātman is called the *kūṭa*-form of Kuleśvara (*kūṭarūpaṃ kuleśvaram*, 16.63b), of Maṇḍaleśvara (*kūṭedaṃ maṇḍaleśvaram*, 16.61d), of Navakeśvara (*navakeśvaradevaṃ tu, kūṭarūpaṃ prakāśitam*, ṢSS 39.145cd), of Parameśvara (*kūṭedaṃ pārameśvaram*, GS 20.291d = KMT 16.61d), or of Bhairava (*... navātmānaṃ, bhairavākārarūpiṇam*, GS 23.118cd).

The deity of the Navātman occupies the central position in the five *cakras*. In KMT 14.59cd–60ab it is said that 'the *maṇḍala* of Lord Navatattveśvara [which is situated] below the navel... is the abode of the group of Devīs.' He presides over the six Siddhas, occupying the six sites of the Devīcakra (14.46, 52c, 53a). He is the destroyer, creator and preserver of the Brahmāṇḍa (= Devīcakra, 45cd). From him the creation starting with Brahmā (54ab) as well as the *kula* lineage (*kulānvaya*, 53b) comes forth. The Dūtīcakra is ascribed to the deity Navakeśvara (14.93ab) and its eighty-one *padas* are derived from the Navātman (see p. 86). The central deity of the Mātṛcakra is referred to as Navatattveśvara in KMT 15.31cd. In the Khecarīcakra the Navātman is called the essence of all by which one can reach the Supreme (16.53–54; cf. p. 176). Only in connection with the Yoginīcakra is he not explicitly mentioned.

In the (external) *pūjā* of Kubjikā this Navātman must be inscribed in the centre of an eight-petalled lotus, together with Kubjikā. On the eight petals one worships the eight Siddhas (Bhṛgu, Lakulīśa, etc.) representing the eight consonants of the Navātman (*sa, ha*, etc.) and the eight Mothers (see ṢSS 40.40 ff.; for this ritual see also p. 142). ŚM 9.35–100 (which correspond to GS 10.34–58) describes the worship in an external *maṇḍala* of Samayā Kubjikā together with the Navātman, including also the worship of the six groups of the *aṣṭāviṃśatikrama* (see next section). The placing (*nyāsa*) of the Navātman on the body, as well as the mental image of its deity, are described in ŚM 22.112cd–137 (= GS 23.114 ff.).

4 The position of the Pañcacakra in the Kubjikā doctrine

The fact that three chapters of the KMT are dedicated to the discussion of the Pañcacakra points to the important position of this concept in the Kubjikā doctrine. It therefore seems remarkable that no reference is made to the Pañcacakra anywhere in the other chapters of the KMT. Although some of the involved series of goddesses

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corresponding to KMT 14.45ab; not found in the ŚM) as Bhṛgu, Lākula, Saṃvarta, Mahākāla, Pinākin, Khaḍganātha, Bhujaṅga, Vālīśa and Arghin. These are the Bhairavas representing the letters *sa, ha, kṣa, ma, la, va, ra, ya*, and *ū*, respectively, which form the Navātman according to the GS (see above).

are found in other contexts (e.g., the deities of the Yoginī- and the Khecarīcakra), the system as a whole is not referred to. However, its importance is confirmed by the inclusion of this concept—at least according to the KMT—in the *aṣṭāviṃśatikrama*.

The *aṣṭāviṃśatikrama*, the 'series of the twenty-eight,' is one of the basic concepts of the Kubjikāmata. This series consists of twenty-eight components ordered in six groups of 4, 5, 6, 4, 5 and 4 components, respectively. It covers those concepts which are believed first to come into existence at the beginning of a new creation. Although the Kubjikā texts are divided among themselves with regard to the concepts which form part of the series (see below), the arrangement into six groups of Four, Five, etc. is fixed (cf. Schoterman 1982, 33–34 and 76).

While the parallel texts do explain the components of this series, the KMT itself is rather vague on this point. In only two instances (1.1 and 3.112) does it mention the complete series, without explanation however; nor is the commentary of any help.[32] Both verses merely indicate the significance of the series of the twenty-eight: 1.1 (*...catuṣkam...pañcakaṃ cānyaṣaṭkam / catvāraḥ pañcako 'nyaḥ punar api caturas...*) is the introductory verse called the Saṃvartāmaṇḍalasūtra,[33] and 3.112cd mentions this series (*catuṣkaṃ pañcakaṃ ṣaṭkaṃ, catuṣkaṃ pañcakaṃ catuḥ*) in an enumeration of concepts one should know in order to be a qualified disciple. In two other instances the KMT alludes to part of the series, namely in 14.6 and 17.1[34] which both contain a question by Devī. In 14.6 she appears to inquire after the second three groups of the series of twenty-eight, namely the Four, the Five and the Four. The first three groups (4–5–6), then, should already have been mentioned before, presumably in the preceding chapters 11–13. The initial part of chapter 11 describes in rather obscure language the threefold course of creation (*akula, kula* and *kulākula*), associated with the three *śaktis* called *icchā, jñāna* and *kriyā*. The first stage (*akuleśvaradevasya, sambandhaḥ prathamaḥ smṛtaḥ*) in the creation is represented by the *icchāśakti* who, by means of the four meditative stages *rūpātīta*, etc., is fourfold, i.e. the four *pīṭhas* Oḍḍiyāna, Jālandhara, Pūrṇagiri and Kāmarūpa (6–8). The next stage of evolution is fivefold (*bindu, śakti, nāda, nirodha* and *ardhacandra*)[35] and related to the *jñānaśakti* (9–10ab). There then

32 The commentary on KMT 1.1 only informs us that the six groups are associated with six stages of subtle sound manifestation (*unmanā, samanā, vyāpinī, śakti, nādānta*, and *nāda*, cf. n. 39 below). No commentary exists on the third chapter of the KMT because—as the commentator states—this chapter is very easy (*atisukaratvāt*) to understand.

33 An enlarged version of the Saṃvartāmaṇḍalasūtra is given in ṢSS 1.1–5. For its explanation see Schoterman 1982, 32 ff.

34 KMT 14.6: *purataḥ pṛcchayiṣyāmi, prārabdhaṃ kathayasva me / catuṣkapañcakānāṃ ca, caturṇāṃ ca phalodayam* and 17.1: *catuṣkaṃ pañcakaṃ nātha, ṣaṭkaṃ tu pañcakaṃ tathā / jñātaṃ vyāptibhṛtaṃ sarvaṃ, catuṣkaṃ kīdṛśaṃ punaḥ.*

35 These five form part of the nine stages of subtle sound manifestation; see n. 39 below and p. 73.

follows the evolution of the six *cakras* from Ājñā to Ādhāra, associated with the *kriyāśakti* (10cd–31).[36] The remaining part of chapter 11 deals with these six *cakras*, as does chapter 12 and 13. In answer to Devī's question in 14.6 (see above) Bhairava explains briefly the four *pīṭhas* Oḍḍiyāna, etc. in their *yuga*-variety, that is, in association with the four periods Kṛta, Treta, Dvāpara and Kali (14.7–11ab).[37] After that he explains the Pañcacakra up to the end of chapter 16. In 17.1 Devī declares that she is now familiar with the first five groups (the Four, Five, Six, Four and Five)[38] and asks for the last Four. The subsequent chapters 17–19 deal with the four meditative stages called *piṇḍa, pada, rūpa*, and *rūpātīta* and close with the statement that the Four have been told (*catuṣṭayaṃ samākhyātam*, 19.129c).

From the above it seems most likely that chapters 11–19, which form a considerable part of the complete KMT, deal with the six groups of the *aṣṭāviṃśatikrama*: the four *pīṭhas*, the five stages of sound (*bindu*, etc.), the six *cakras*, the four *pīṭhas* in *yuga*-variety, the Pañcacakra and the four meditative stages (*piṇḍa*, etc.).[39] In KMT 24.66 ff., where different groups of deities to be worshipped in external *pūjā* are enumerated, the six groups seem to be included along with others, but with a different meaning.[40] It should be noted that the KMT nowhere mentions the name

36 Thus, the first three groups are considered to be a manifestation of the three *śaktis* called *icchā, jñāna* and *kriyā*. Although differently explained (cf. n. 42 below), the ṢSS likewise connects the second group with *jñāna* and the third with *kriyā* (cf. Schoterman 1982, 80, who however prefers another explanation of *jñāna*). According to the KRP, all the six groups are associated with a *śakti*, the second three being the *śaktis* called Vāmā, Jyeṣṭhā and Raudrī (KRP 3.22–28).

37 For the explanation of these lines see notes 8–13 on the translation (p. 227 ff.).

38 The second Four are not mentioned in the text of the critical edition (see n. 34 above), but do occur in some manuscripts of the KMT; see the variant readings in *pāda* b given by ms. E (*ṣaṭcatuṣpañcakaṃ mayā*), mss. FG (*ṣaṭcatuḥpañcakaṃ tathā*) and mss. HJK (*ṣaṭkaṃ catuṣkapañcakam*, also in the corresponding line of the Laghvikāmnāya).

39 This means that the four *pīṭhas* are included in two varieties, which are associated with a different group of deities. The first is connected with the deities called Susūkṣma, Sūkṣma, Amṛta and Antima (see KMT 11.8ab and, in different sequence, KRP 6.39–48ab); in relation to the four *yugas* they are associated with the deities called Ādhārīśa, Kuraṅgīśa, Cakrīśa and Mathana (see KMT 24.83 and, with minor differences, KRP 6.48cd-52ab and KNT fol. 53^v, referring to them as the *yugādicatuṣka*). The inclusion of the five stages of subtle sound (*bindu, śakti, nāda, nirodha* and *ardhacandra*; or should we start with *śakti*, followed by *bindu*?) is strange because they belong to the phonic level. The phonic creation runs parallel to the phenomenal creation and therefore one would expect the first four stages of *unmanā, samanā, vyāpinī* and *śakti* to be connected with the first Four, i.e. the *pīṭhas*. Observe that the KMTc and the ṢSS and its commentary refer to this *jñānapañcaka* as consisting of *bindu, nādānta, nāda, nirodhi*, and *ardhacandra*, which in any case suits the system better. For the second *bindu* see p. 74 n. 10. In another way the six first stages of sound are connected with the six groups themselves of the *aṣṭāviṃśatikrama*. See note 32 above as well as ṢSS 2.25 ff.

40 These lines deal with the external worship of Kubjikā (cf. also p. 141) but are rather unsystematic. Among the groups to be worshipped six groups are mentioned (the four *pīṭhas*, five Yoginīs, the

aṣṭāviṃśatikrama, but refers to its six groups as the *ṣaṭprakāra*, the 'sixfold set,' as is clear from four colophons of the chapters in question.[41] Being part of this sixfold set, the Pañcacakra here occupies an important position. As was indicated above, the components of this series vary in the Kubjikā literature. Of the consulted texts, besides the KMT only the KRP (3.21–29) includes the Pañcacakra, as well as the four realms *piṇḍa*, etc.; the ṢSS and the ŚM/GS, on the other hand, do not mention them among the components of this series of twenty-eight.[42]

The ṢSS does make mention of the Pañcacakra elsewhere than in the chapters

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six Yoginīs Ḍākinī, etc., five Mahāntārikās, a sixfold *jñāna* and four Siddhas) which resemble the groups of the series of the twenty-eight, but altogether comprise thirty components. Only part of them is explained in the subsequent lines.

41 Chapter 11 is entitled *ṣaṭprakāranirṇaya*, chapter 12 *ṣaṭprakārādhikārārṇava*, chapter 15 *ṣaṭprakāre yoginīnirṇaya* and chapter 16 *ṣaṭprakāre mahānandapañcake*. In the chapters 10–21 which correspond to KMT 11–19, the LMT adds the expression *ṣaṭprakāra* in most of the colophons. For this 'sixfold set' as referring to the six groups 4–5–6–4–5–4, see also GS 24.40 (*catuṣkaṃ pañcakaṃ ṣaṭkaṃ, catuṣkaṃ pañcakaṃ catuḥ / ṣaṭprakāraṃ mayākhyātam, aṣṭāviṃśapadakramam*), KRP 3.5 (*catuṣkaṃ pañcakaṃ ṣaṭkaṃ, catuṣkaṃ pañcakaṃ catuḥ / ṣaṭprakārāṇi...*) and 3.21–33. However, the term *ṣaṭprakāra* is also used with another meaning as e.g., in ṢSS 40.78 ff. where it refers to the sixfold *adhvan*; in KMT 1.43 and KRP 3.34–35 this term denotes the six Siddhas Ānanda, etc. (see p. 237 n. 55).

42 The ṢSS deals three times with this series (2.21 ff., 40.70–75 and 47.13 ff.) and explains it as:

1. the four *pīṭhas*,
2. the five goddesses called Mātaṅgī (47.25a: Cāṇḍālī), Pulindī, Śabarī, Campakā and Kubjikā,
3. the six goddesses called Jakārā (47.32b: Kukārā), Khiṅkinī, Ṣaṣṭhī, Maṇī, Sundarī (47.38b: Suśirāmbā) and Ratnasundarī,
4. the four Siddhas called Mitranātha, Oḍḍanātha, Ṣaṣṭhanātha and Caryanātha,
5. the five *cakras* from the Ādhāra to the Viśuddhi,
6. the four *śaktis* called Vāmā, Jyeṣṭhā, Raudrī and Ambikā (see also Schoterman 1982: 78 ff.).

In ŚM ch. 1 and 23 (= GS 24.36 ff.) this series of twenty-eight is explained as:

1. the four *pīṭhas*,
2. five worlds or 'jewels' (*pañcaratna*) called *gagana, svarga, pavana, martya* and *nāga*,
3. the six goddesses Ḍākinī, Rākiṇī, Lākinī, Kākinī, Sākinī and Hākinī,
4. the four Lords called Khecarānanda, Ratnānanda, Marutānanda and Meghānanda, probably being the secret (*gupta*, ŚM 23.168) names of the deities of the four *pīṭhas* in their *yuga*-variety (cf. ŚM 1, fol. 10^r),
5. the five Vimalas (Anādi, Sarvajñāna, Yoga, Siddha and Samaya),
6. the four Siddhas called Mitra-, Oḍḍa-, Ṣaṣṭha- and Caryanātha.

But in ŚM 9.50–51 (= GS 10.49–50) a partially different explanation is found. In addition to this series of twenty-eight, called the *vrddha*- or *jyeṣṭhakrama*, ŚM 23 (= GS 24) also mentions a series of twenty-six (5–5–5–6–4–1, called the *madhyamakrama*) and one of twenty-seven (4–5–6–4–5–3, called the *kanyasakrama*). The KNT (fol. 50^v ff.) agrees with the series of twenty-eight of the ŚM and GS, but mentions in the fourth group the deities themselves (Ādhārīśa, etc., see n. 39 above) of the four *pīṭhas* in *yuga*-variety instead of their secret names. The series is again different in e.g., KRP 3.21–29, AgP 143.7cd–14 and AgP 144.19–25.

which specifically deal with them (ch. 21–25). It is stressed that a competent *guru* should know the Pañcacakra (3.32) and, as Schoterman has pointed out (1982, 7 and 70), it is clearly stated that the Śrīmata (= Kubjikāmata) is characterized by this Pañcacakra (*śrīmatam. . . , ebhiś cakrais tu mudritam*, 20.4ab; cf. also 3.35 and 36).[43]

The parallel texts also give some information about the transmission of the doctrine of the Pañcacakra, as well as the results of knowing it. Thus, the twentieth chapter of the ṢSS, which precedes the chapters on the Pañcacakra, is added as a kind of introduction. The chapter opens with a question by Devī about the results of being acquainted with the Pañcacakra (*devyādipañcake yāni, pañca cakrāṇi bhairava / vijñātaiḥ kiṃ phalaṃ tais tu. . .* , 20.1). In response Bhairava presents the necessary characteristics of a competent *guru* and a proper disciple (20.4–36). One of the required characteristics of the *guru* is that he have knowledge of the Pañcacakra (*devyādiṣv astu sadguruḥ*, 20.19b). The pupil who desires to be acquainted with the Pañcacakra (*ālokya pañcakaṃ devi, devyādyaṃ yaḥ samīhati*, 20.25ab) must first receive a special initiation (*abhiṣeka*, 37–85). Only after this initiation may the Pañcacakra be told to him (*divyābhiṣekasampanne, śiṣye bhaktisamanvite / cakrāṇāṃ pañcakaṃ devi, kathayed vidhipūrvakam*, 21.1). At the end of the discussion of the five *cakras*, that is, in the final lines of chapter 25 the ṢSS emphasizes the importance of the (internal) meditation and worship of the Pañcacakra (25.159cd–164). For a person who is incapable of undertaking this meditation, the external *pūjā* of the Pañcacakra at night is recommended, which will endow one with special capacities (165–176). Next, a ritual application of the five *cakras* for magical purposes is described: by writing the name of a person in the centre of each of the *cakras* one may achieve special results, such as the six acts (*ṣaṭkarmāṇi*) of *śānti*, *puṣṭi*, etc. (cf. Goudriaan 1979, 35) and liberation (in case of the Khecarīcakra). The names must be written with different materials for each *cakra*; from the Devī- to the Khecarīcakra one must use a yellow, a white and a red colour, an intoxicating juice and a pure, odorous substance (177–190; cf. the colours of the elements, see p. 20 f. above). The chapter closes with some general remarks (191–196).

Likewise, the ŚM and GS add some lines in which instructions are given with

43 Some other references to the Pañcacakra or its goddesses are found in the ṢSS. In 39.12 (*devībhir dūtibhiś caiva, mātṛyoginikhecaraiḥ*) the five groups of goddesses are included in an enumeration of various kinds of beings that form the company of Bhairava who, after he had conquered the demons, stays in Oḍḍiyāna. See also 46.51ab (*devyo dūtyas tathā mātryo, yoginyaḥ khecarīgaṇāḥ*) and 27.100c (*devyā dūtyaś ca mātrīṇām*). For the Khecarī-, the Mātṛ-, the Dūtī- and the Devīcakra in relation to the four Saṃvartāmaṇḍalas (ṢSS 2.1–14ab), see p. 178 n. 91.

regard to the transmission of the doctrine of the Pañcacakra (ŚM 19.260cd–271 = GS 20.337cd–348). It should be kept secret (like the birth of a baby from an adulterous relation) and may not be imparted to persons with certain objectionable qualities (rogues, unfaithful persons, pupils of another, etc.). Evil consequences are described for one who neglects this rule. Certain conditions must be fulfilled in order for one to receive instruction in the Pañcacakra. Moreover, at the end of each chapter dealing with the *cakras*, general rules about their communication, as well as the results of meditation on them, are given (e.g., for the Mātṛcakra, see ŚM 17.96cd ff.)

The position of the Pañcacakra within the Kubjikā doctrine has been discussed above.[44] A further point is the question whether this system of five *cakras* was also known in other related traditions. So far I have only come across the Pañcacakra once in a text not belonging to the Kubjikāmata, namely in the KJN of the Yoginīkaula tradition which, as was mentioned earlier, was acquainted with texts of the Kubjikā tradition. In chapter fourteen the KJN deals with various *kula* traditions and their practices. The reference to the Pañcacakra occurs at 14.93 (*devyā bhūtvā ca yoginyā mātṛcakrāvaśānugā / līyante khecarīcakre kṣobhayet paramāmṛtam*) where it is said that those who are subject to the authority of the Devīs, Dūtīs, Yoginīs and Mātṛs become absorbed in the Khecarīcakra which causes the stirring of *amṛta*.[45] Apart from this one reference in the KJN no other indications are known to me that related traditions were acquainted with this system.

5 The terms *cakra* and *maṇḍala*

A few words need to be said about the terms *cakra* ('circle,' 'wheel') and *maṇḍala* ('circle,' 'anything round') and their occurrence in KMT 14–16 and the corresponding chapters of the parallel texts.[46] In the preceding pages I have used the

44 We may add that in the third chapter of the KRU all the goddesses of the Pañcacakra (except for those of the Devīcakra) are enumerated without any reference to their position in the *cakras*. This chapter describes in the lines 1–154 the *yuvānakrama*, the 'young series,' consisting among others of the series of the twenty-eight (which includes the goddesses of the Yoginīcakra), the thirty-two lunar goddesses of the Khecarīcakra and the goddesses of the Mātṛcakra. In 3.155–173 the eighty-one goddesses with their presiding male deities of the Dūtīcakra are mentioned as the *vṛddhakrama*, the 'old series,' which is followed by the 'series of the twenty-four,' consisting of the twenty-four solar goddesses of the Khecarīcakra (174–204).

45 I have assumed that *bhūtvā* in *pāda* a is a corruption of *dūtyā*. In the same text other references are found to a Devīcakra (e.g., in 5.19 and 14.20) but it is not clear which Devīcakra is meant in those instances.

46 In these chapters the term *yantra* is found only once, namely in KMT 15.33d; for its interpretation see p. 110.

names Pañcacakra, Devīcakra, Dūtīcakra, etc., to designate the five groups of goddesses, whereas in most instances the KMT refers to these series merely as the Devīs, the Dūtīs, etc., and the five groups together as the Five (*pañcaka*).[47] The term *cakra* is found a number of times: twice to designate the group of the Devīs (*devīcakra* in 14.36d and *brahmacakra* in 14.66d), once to designate the Khecarīs (*khecarīcakra* in 16.67a), three times to designate subgroups of the Mātṛcakra belonging to the goddesses Brāhmī, Aindryā and Cāmuṇḍā (*brāhmīcakra* in 15.14a, *aindryādhiṣṭhitacakra* in 15.26a and *cāmuṇḍācakra* in 15.28d), once in the expression *pṛthagmaṇḍalacakrasthāḥ*, 'seated in a circle on the separate *maṇḍalas*' (16.7c,[48] referring to the Khecarīs seated on the twenty-four *maṇḍalas* of the *sūryamaṇḍala*, see below) and once in the expression *cakreśvaryās*, 'the Ladies of the *cakra*' (16.12d, referring to the Khecarīs of the *somamaṇḍala*). The above evidence, although meagre—the names Dūtīcakra, Mātṛcakra and Yoginīcakra, for instance, are not found—indicates that the term *cakra* is mainly used in association with the names of the deities, either of the central one (as in Brahmacakra, Brāhmīcakra, etc.) or of the secondary deities who are arranged around the central one (as in the Devīcakra and Khecarīcakra). The implication seems to be that the term *cakra* in the KMT denotes the 'circle or group of deities.' This group of deities does not necessarily compose a circle as appears from the Devīcakra, where the Devīs are seated on the four sides of a square (see p. 42 ff.).[49]

With regard to the term *maṇḍala*, we observe that the expressions Devīmaṇḍala, Dūtīmaṇḍala, etc., do not occur, neither in the KMT nor in the parallel versions. However, the term *maṇḍala*[50] itself is found several times: once with reference to the seat of the Devīs which is extended over a distance of a hundred *koṭis* (... *maṇḍalam // śatakoṭisuvistīrṇam, devīkulasamāśrayam*, KMT 14.59d–60ab), once to indicate the seat of the Mātṛs as the *tejomaṇḍala*, the '*maṇḍala* of fire' (15.31b, referring to element associated with this group; cf. *tejastattva* in 15.36a) and numerous times in connection with the Khecarīs. As will be seen below, the Khecarīs are described as being seated on the *sūrya*-, the *soma*-, the *agni*- and the

47 See e.g., 14.11d–12ab (*pañcakaṃ kathayāmi te // devyo dūtyas tathā mātryo, yoginyaḥ khecarīgaṇaḥ*), 15.1 (*devīdūtīmataṃ... mātarāṇāṃ...*), 15.36c (... *yoginīnāṃ*...). At the end of chapter 16 the exposition of the five *cakras* closes with the statement: *etat te pañcakaṃ proktam*.

48 Note that KMT mss. AB read *-madhya-* instead of *-cakra-*.

49 The term *cakravartin* in 14.53cd and 15.61c (with variant *cakreśvara* in 14.45b) is used to indicate both the central lord (Navātman) surrounded by secondary ones (in 14.53d), as well as these surrounding lords themselves who represent the nine letters of the Navātman (in 14.45b and 53c, see p. 27 n. 31) or its eight consonants (in 15.61c, see p. 136 n. 45).

50 For *parimaṇḍala* in 14.62b and 15.2d, referring to the seat of the Dūtīs and the Mātṛs, respectively, see p. 24 f. above.

ādimaṇḍala. The *sūryamaṇḍala* again is divided into twenty-four smaller *maṇḍalas* which, with special names, also find a place on the body (see p. 172 f.). From these instances, it is apparent that the term *maṇḍala* is used when association with one of the five gross elements or with the sun, the moon or fire is expressed. Thus, the dimension ascribed to the *maṇḍala* of the Devīs indicates that association with the element earth is meant (see p. 23 ff. above). Likewise, in *tejomaṇḍala* (15.31) denoting the Mātṛcakra, its association with the element fire is expressed. Above we have referred to these *maṇḍalas* of the elements which are expressive of their colour and form (see p. 20 dealing with ŚT 1.21–24).[51] Therefore, the reference to the elements in the above mentioned cases implies that at the same time the geometric form is meant. This would mean that here the term *maṇḍala* is primarily used to denote the seats in geometric form occupied by the groups of the Devīs and the Mātṛs. As to the *sūryamaṇḍala*, etc., we observe that *maṇḍalas* named after the sun, the moon and fire frequently occur (see e.g., Brunner 1963, 170 n. 1 and Pott 1966, 23), always denoting the seat of one or more deities. In the chapter on the Khecarīcakra we will see how ultimately everything, including the human body, is considered a *maṇḍala*, expressing the idea of a projection of the cosmos as the field or seat of the divine.

This distinction between a *cakra* as the circle or group of deities and a *maṇḍala* as their seat, seems to agree with Sanderson's remark that 'the *maṇḍala* is the *ādhāraḥ* (locus) and the *cakra* (of deities/mantras) the *ādheyam* (located)' and that consequently 'it is only the former that one can "trace".'[52] The same seems to be implied by Snellgrove when he defines a *cakra* as referring 'pre-eminently to the circle of divine forms of which the *maṇḍala* consists' and a *maṇḍala* as the 'Sphere of divinity, mystic circle, idealized representation of existence' (1959 I, 135 f.).[53]

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51 See e.g., also the commentary 'Dīpikā' on YH 1.41–43 (*bhūmaṇḍalasya caturasrarūpatvāt*, etc.) and Avalon 1974, 420; compare also the ṢCN where the term *maṇḍala* is likewise used when the association of the *cakras* with the elements and their form is expressed: *ambhojamaṇḍala* (15, the Svādhiṣṭhāna), *vaiśvānarasyā- ... maṇḍalaṃ tat trikoṇaṃ* (19, the Maṇipūra), *vāyor maṇḍalam... ṣaṭkoṇaśobhānvitam* (22, the Anāhata) and *nabhomaṇḍalaṃ vṛttarūpam* (28, the Viśuddhi); but, in the case of the element earth the term *cakra* is used: *dharāyāś catuṣkoṇacakram* (5, the Ādhāra).

52 See the discussion on Brunner 1986, 33.

53 For instance, Snellgrove (1959 I, 73) translates *yoginīcakra* in Hevajratantra I.viii.1 (*atha yoginīcakraṃ vyākhyāsyāmaḥ*) as 'the circle of *yoginīs*.' Compare also the commentary 'Yogaratnamālā' on this line where *cakra* is explained as *maṇḍalaṃ... tata* (according to the Tibetan version *tac ca*) *dvividham ādhāramaṇḍalam ādheyañ ca*. Here *cakra* seems to be identified with *maṇḍala* which is twofold because of distinguishing between the base or locus and that which is placed on it. But *cakra* in *cakraṃ pūrvaṃ yathānyāyaṃ* (HT I.viii.1c) is translated by Snellgrove as 'the figurative representations of the four elements.' The commentary on this line, however, speaks of *maṇḍalas* in relation to the elements (*pṛthavīmaṇḍala*, *vāruṇamaṇḍala*,

A study dealing mainly with the meaning and occurrence of the terms *maṇḍala* and *yantra* has been made by Brunner (1986, 11–31) who bases herself on texts of both Northern and Southern Śaivism from before the 12th or 13th centuries. She recognizes three types of *maṇḍalas* which are seemingly diagrams used for external worship (id., 13–18),[54] but she also mentions a fourth category of *maṇḍala* which consists of mentally constructed objects ('des objets mentaux, que l'imagination doit créer'), namely the *maṇḍalas* of the five elements and of the sun, the moon and fire (id., 18). This is the kind of *maṇḍala* that concerns us. Furthermore, she distinguishes *maṇḍalas* from *yantras* by enumerating several features peculiar to the *yantra* (e.g., the *yantra* is made of durable materials, the drawing is linear and always inscribed with syllables; id., 19). With respect to a *cakra* she observes (id., 20) that the use of this term is less clear but that it does not seem to denote a kind of object different from either a *maṇḍala* or a *yantra*. She stresses, however, the fact that 'l'idée de «collection», de «masse»' is often implied, that is, that the term *cakra* denotes the group of deities ('la masse des divinités rassemblées sur la même surface limitée').[55]

That the mutual relation of these terms is rather complicated also appears from several other attempts which have been made to distinguish them (see, for instance, Tucci 1974, 45 ff. and Dehejia 1986, 42 f.). However, the explanations given in

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etc.). In the same text, in I.v.19, a definition of a *maṇḍala* is given which, however, 'scarcely helps in defining a *maṇḍala*' (Snellgrove 1959 I, 63 n. 1). Cf. also II.iii.26–28 defining likewise a *maṇḍala* (not clear) and a *cakra* (*cakraṃ nivahaṃ*. . . , '*Cakra* is an assembly (of divinities). . . ,' thus translated by Snellgrove).

54 She calls them:
1. '*maṇḍala*-siège,' a limited area without any drawings serving as the seat of a deity, a person (the disciple) or some object;
2. the most important one, '*maṇḍala*-image,' 'des supports de culte' (id., 14) which are of geometric form and drawn with coloured powder ('c'est *une image divine temporaire* tracée par accumulation de poudres de couleur'; id., 16);
3. 'diagrammes distributifs,' which are square diagrams forming a network of smaller squares (called *padas*) and are used, for instance, in the rite which confers a new name on the disciple during his initiation.
In the KMT such external *maṇḍalas* are employed, for example, in the rite of name-giving described in 10.112–132 (consisting of a triangle, surrounded by a six- and eight-petalled lotus) and in the external worship of Kubjikā in 24.58–141 (the diagram not clearly described).

55 See also Brunner (1974, 139 n. 2) who points out on the basis of the NT that there is a difference between the terms *cakra* and *yantra* (without, however, indicating what the difference is) but that the NT uses both terms 'pour désigner des diagrammes, tracés sur une écorce d'arbre, où différents *mantra* sont écrits selon une certaine configuration.' They are to be distinguished from *maṇḍalas* which are 'des images divines fixes, dessinées sur le sol à l'aide de poudres colorées.' Moreover, *cakras* and *yantras* are used for special rites and are durable, whereas *maṇḍalas* are temporary and used in obligatory, daily rites.

such studies seem to refer to developments of a later date when the idea of a *cakra* as being primarily the 'group of deities' had receded into the background. The emphasis came to be placed on the geometrical form of the seat (cf. Dehejia 1986, 42: 'A Cakra... is a circular formation... consisting of circles, lines, triangles and petals in a set formation... ') which is often inscribed with syllables. As for the *maṇḍala*, its basic meaning as the seat remains the same.[56] Consequently, the distinction between a *cakra*, on the one hand, and a *maṇḍala* or *yantra*, on the other hand, appears to have become blurred (cf. Brunner above).[57]

This situation seems to be reflected in the ṢSS and the ŚM/GS, as well as in the commentaries in their chapters corresponding to KMT 14–16. They make frequent use of the names Pañcacakra, Devīcakra, Dūtīcakra, etc.[58] which is in agreement with the use of the term *cakra* in the KMT. But, on the other hand, a certain preference seems to exist for the term *cakra* rather than *maṇḍala* when referring to the seat of the deities. Thus, in addition to the terms *sūrya-*, *soma-* and *agnimaṇḍala*, the ṢSS also uses the terms *sūrya-*, *soma-* and *agnicakra* (e.g., in 25.15ab, 53a and 73); in relation to the elements, the ŚM and GS refer to the *pṛthvīcakra*, the *āpaścakra*, etc. (see p. 22 above; cf. also *tejaścakra* in ŚM 17.98c). This preference for the term *cakra* rather than *maṇḍala* seems in the ṢSS to be in agreement with the later explanations of these terms and might be due to the fact that in the ṢSS the geometrical form with the inscribed syllables is more accentuated, a feature which is lacking in the KMT. In contrast, the ŚM and GS do not refer to these syllables but pay attention to the mental images of the deities involved. So, when they speak of the *pṛthivīcakra*, for instance, it is quite possible that the intended meaning was the 'circle [of the goddesses] of earth.' Moreover, in these texts the concept of *cakras* is more often applied than is the case in the KMT and ṢSS. For instance, the seven seats (called *pura* in the KMT) of the Svādhiṣṭhāna, which belongs to the Devīcakra, are considered by them as seven *cakras*, each one

56 References are made to the ground-plan of the Hindu temple (*vāstu(puruṣa)maṇḍala*), see e.g., Thomsen 1976, 3, Brunner 1986, 17 and Dehejia 1986, 42 f.

57 Another approach is from the point of view of the number of deities involved. Both Jhavery (1944, 71) and Kane (1962, 1135, quoted by Das 1981, 19) distinguish a *cakra/yantra* from a *maṇḍala* by stating that the first is used especially for some particular deity, whereas a *maṇḍala* may be used for any deity. Others, e.g., Hoens (1979, 112 ff.), seem to make no distinction between these terms.

58 See, for instance, ṢSS 21.104a (*etac cakraṃ tu devīnāṃ*) and ŚM 15.11c = GS 16.255c (*devyāś cakram*); the name Dūtīcakra is found in e.g., ṢSS 22.1b, ŚM 16.1 and 90; the Mātṛcakra in ṢSS 23.1 and 66, ŚM 17.96; the Yoginīcakra in ṢSS 24.1a and 26a, ŚM 18.3a, 5a and 156c; and the Khecarīcakra in ṢSS 25.188a. See also the colophons of the ṢSS and ŚM/GS mentioned on p. 7 and 12, respectively. For the Pañcacakra see e.g., GS 16.238c (*pañcacakra*), ṢSS 21.1c and 25.176c (*cakrāṇāṃ pañcakaṃ*) and ŚM 15.2b (*cakrapañcaka*).

containing a central deity and attendant goddesses (see p. 52 below).[59]

For the KMT, the distinction presented above between a *cakra* as the circle of deities and a *maṇḍala* as their seat is only based on the limited references which occur in the chapters 14–16. As I have pointed out elsewhere (Heilijgers 1990, 59), in chapters 11–13 of the KMT, which deal with the six centres from Ādhāra to Ājñā, the concept of a *cakra* in its later sense is hardly expressed. With one exception, these centres are not referred to by the terms *cakra* or *ṣaṭcakra*.[60] The absence of the term *maṇḍala* in the sense of the seat of the involved deities may be due to the fact that no connection is made with the five elements.[61] The six centres are merely referred to by means of their name or indicated, for instance, by the term *pada* (*anāhatapada*, 12.29d; cf. also the expressions *ṣaṭpadārtha* referring to the six *cakras* as a system, and *ṣaṭpadārthapada* denoting the individual sites).[62] The meaning and occurrence of the terms *cakra* and *maṇḍala* in the other chapters of the KMT still need to be studied in order to get a full understanding of their use.[63]

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59 Likewise, in the system of the Ṣaṭcakra the six parts of the Svādhiṣṭhāna are described as six *cakras* (ŚM 14.98cd–151 = GS 15.96–148). Perhaps this is why Dehejia (1986, xii) characterizes the ŚM as being 'in the nature of a compendium of *cakras* (ritual circles), the origin and significance of each being explained in an independent chapter, together with instructions for its diagrammatic presentation.' As the contents of the ŚM and GS show (see Appendix II), this may, however, be true to some extent only for the central chapters.

60 The exception is the Anāhata which is called *cakra* in 11.109a (*daśadhāvasthite cakre*); as the Anāhata is occupied by ten deities who represent the consonants from *ka* to *ña*, it is possible that the circle of these deities is here intended. Moreover, it seems that the twelve parts of the Maṇipūra are conceived as *cakras*, although only three of them are explicitly mentioned as such (see KMT 12.41a, 49c and 51a). These twelve parts are the seat of the twelve deities representing the consonants from *ṭa* to *pha*. The expression *svacakraparivārita* (12.34d), 'surrounded by his own *cakra*,' which is said of Ardhanārīśvara (= *ḍha*), seems likewise to refer to a circle of surrounding deities although they are not mentioned.

61 The term *maṇḍala* is found a few times in these chapters but with different meanings: *ṣaḍasramaṇḍala* (11.69, referring indeed to the element air but as a subdivision of the Viśuddhi; cf. p. 21 n. 10), *mukhamaṇḍala* and *vaktramaṇḍala* (in 11.92 and 13.15 referring to the face-orb), *tārāmaṇḍala* (12.25, 'a circle of stars' ?) and *kṛṣṇamaṇḍala* (13.22, 'a black circle' ?).

62 For the explanation of these expressions see p. 137 and p. 225 n. 1.

63 At this moment I may mention one instance only which at first sight does not seem to fit in with the above distinction, namely KMT 9.3 where it is said that thirty-two goddesses are *cakrārūḍha*, 'mounted on the *cakra*.' This seems to indicate that the KMT too is inconsistent with regard to the use of these terms, unless *ārūḍha* is used here in a weakened sense ('positioned in a circle').

THE DEVĪCAKRA

The first *cakra* is named after a group of female deities who are called Devīs ('goddesses'). It is situated in the region below the navel (. . . *nābhyadhastāt tu maṇḍalam // . . . devīkulasamāśrayam*, KMT 14.59cd–60ab), which location is, as will be seen below, further specified as the combination of the Ādhāra and the Svādhiṣṭhāna.

Being the first *cakra*, or rather that *cakra* which in the hierarchical order of the five occupies the lowest part in the body, the Devīcakra is made up of those elements which represent the more substantial or phenomenal aspects of life. Its symbolism mainly concerns the creation of both physical life and the Sāṃkhya phenomenal world, i.e. the genesis of the human physical body, as well as the metaphysical principles which, by means of this body, bind the *ātman* to its worldly existence.

Only part of the concepts involved are represented by the Devīs, who form the Devīcakra in its proper sense, the 'circle of Devīs.' They are connected with the number four and its square sixteen and are associated with the fourfold Ādhāra. Closely related to the Devīs, but clearly distinguished from them, are several series of six entities which are localized in the sixfold Svādhiṣṭhāna. The opposition and, at the same time, the relation of the Four and the Six is more than once emphasized, and is, as will be seen below, of essential importance in the symbolism of this *cakra*. In a broader sense the Devīcakra also appears to be used to indicate the combination of the components of the Four and the Six, or, to put it another way, the combination of the Ādhāra and the Svādhiṣṭhāna.

The Devīcakra is dealt with in KMT 14.13–61ab, which amounts to 48.5 *ślokas*. The contents of these lines may be summarized as follows: a brief description of the Svādhiṣṭhāna (14.13–17), the process of creation with emphasis on embryology (18–32), the principles or factors, including those represented by the Devīs, which limit the *ātman* (33–42), some further remarks on the sixfold Svādhiṣṭhāna (= *ṣaṭpura*) and its presiding Siddhas, among which the deity Navatattveśvara (43–53), and some concluding lines on this *cakra* and its meaning in the process of creation (54–61ab).

The lines corresponding to KMT 14.13–61ab are found in the parallel versions as ṢSS 21.4–105, ŚM 15.11cd–151 and GS 16.255cd–413. The *ślokas* of the ṢSS

include almost all the verses of KMT 14.13–61ab.[1] The additional information supplied by the ṢSS mainly concerns the graphic representation of the Devīcakra, as well as the letters which, representing the various entities involved, are to be inscribed within this figure. This latter feature is completely lacking in the KMT itself.

Likewise, the corresponding lines in the ŚM, i.e. 15.11cd–151 which comes to about 141 verses, contain the greater part of the text of KMT 14.13–61ab.[2] These lines of the ŚM agree with GS 16.255cd–413 (158.5 *ślokas*).[3] The main additions of the ŚM and GS pertain to the mental image (*dhyāna-mūrti*) of both Devīs and Siddhas. The GS refers also to the geometrical figure of the *cakra* and its letters.

In what follows below, section one deals with the Devīs themselves and their meaning, as well as the graphic representation of the Devīcakra in its restricted sense. Section two discusses the nature of the Svādhiṣṭhāna which has the configuration of a hexagon. The third section deals with the location of the Devīcakra, and finally section four discusses the symbolism of this *cakra*.

1 The Devīs

The goddesses, who, as the 'circle or group of Devīs,' form the Devīcakra in its proper sense (*devīcakraṃ prakīrtitam*, KMT 14.36d), are twenty in number. They symbolize the twenty lower Sāṃkhya categories which are the five gross elements (*mahābhūtas*), the five subtle elements (*tanmātras*), the five faculties of perception (*buddhīndriyas*) and the five faculties of action (*karmendriyas*). These twenty are ranked into four main and sixteen secondary goddesses. The four principal ones are named Kṣoṇī, Śabdadevī, Śrotrikā and Vācādevī (KMT 14.38) and represent the element 'earth,' the subtle element 'sound,' the sense faculty 'hearing,' and the

1 Exceptions are KMT 14.58ab (cf. p. 238 n. 59) and 61a, which are omitted, and 14.51cd and 60cd, which do not occur word for word in the ṢSS. About 51 *ślokas* are added. The first three lines of this chapter of the ṢSS refer to the Pañcacakra in general.

2 The ŚM omits 5¼ lines of the KMT; some other lines of the KMT are not found word for word, but are reformulated (cf. Appendix I). Moreover, the lines corresponding to KMT 14.58b–59 are found in the ŚM in the next chapter which deals with the Dūtīcakra (see p. 238 n. 59).

3 The text of this passage of the GS is incomplete in Pāṇḍeya's edition, that is, the lines 16.295cd–316c and 16.380–401 are missing completely; Pāṇḍeya mentions that at both points in the text one folio (*patra*) with 21 *ślokas* is lost. The lines in question are all found in the ŚM. The following verses, namely GS 16.402–413, lack many words because half of the page of the manuscript is lost. But they too are found in the ŚM. The GS omits 6¼ lines from the KMT (i.e. one verse more than the ŚM) and has another 17.5 verses which do not occur in the ŚM, namely GS 16.330cd, 334cd–349 and 362cd–363. A further comparison of both texts shows that two verses are missing in the manuscript of the ŚM, i.e. 15.43cd–45ab (=GS 16.287cd–289ab). Otherwise, the text of the GS seems to correspond with the ŚM.

faculty of action 'speech,' respectively. Each of them is fourfold (*devīcatuṣṭayaṃ hy etad, ekaikaṃ tu catuṣṭayam*, 14.39ab), that is, each one is connected with or includes the other categories of the same group (14.40). Thus, Kṣoṇī is fourfold by means of the other gross elements (*catuṣṭayaṃ tu bhūtānāṃ*, 40a) which are water, fire, air and ether; Śabdadevī is connected with the other subtle elements (*tanmātrāṇāṃ catuṣṭayam*, 40b) which are touch, form, taste and smell. Likewise, Śrotrikā is related to the sense faculties of feeling, seeing, tasting and smelling (40c), and Vācādevī is related to handling, moving, excretion and reproduction (40d).

These Devīs (= *tattvas*) are related to or identified with the four *kalās* Niyāmikā, Pratiṣṭhā, Vidyā and Śānti.[4] Niyāmikā (Nivṛtti in ṢSS 21.45a, 46c and the KMTc) is associated with earth (*niyāmikā bhavet pṛthvī*, KMT 14.37a), Pratiṣṭhā with sound (*pratiṣṭhā śabdapūrvikā*, 37b), Vidyā with hearing (*śrotrapūrṇā bhaved vidyā*, 37c) and Śānti with speech (*śāntir vāgeśvarī smṛtā*, 37d), but it is understood that they all also include the secondary deities or *tattvas* (cf. *ekaikaṃ taṃ caturdhā tu*, 36c). This means that each of the four *kalās* is fivefold: Niyāmikā consists of the five *mahābhūtas*, Pratiṣṭhā of the five *tanmātras*, etc.[5]

Only the four principal Devīs are mentioned by name in the KMT. In fact, whenever reference is made to the Devīs, they are indicated with the number four (*devīcatuṣṭaya*, KMT 14.13a, 39a, 42b and 55b; *catuṣka* in 34d). The number twenty does not occur, but always seems to be implied.[6] With regard to the mutual relation of the four main Devīs one may observe that the *tattvas* they impersonate do not completely correspond with one another. Sound (Śabdadevī), hearing (Śrotrikā), and speech (Vācādevī) are the most subtle *tattvas* of the *tanmātras*, *buddhīndriyas*, and *karmendriyas*, respectively, whereas earth (Kṣoṇī) is the most gross one of the *mahābhūtas*. The gross element corresponding with sound, hearing and speech should be ether or space and not earth. Perhaps Kṣoṇī is ranked first among the *mahābhūtas* to emphasize the relation of this *cakra* with the element earth (see below).

4 For these *kalās* together with the fifth one called Śāntātītā as part of the *ṣaḍadhvan*, see e.g., Padoux 1975, 284 ff. (revised in 1990, 357–364).

5 That the *kalās* are fivefold is further emphasized by the ṢSSc. Thus, commenting on ṢSS 21.50d (= KMT 14.37b: *pratiṣṭhā śabdapūrvikā*) the ṢSSc (ms. no. 5–4775/209) states 'To the one, of whom sound is the first, belong sound, etc., that is to say, a fivefoldness. Thus [is the situation] in every case' (*śabdaṃ pūrvaṃ yasya tasya śabdādi arthād eva pañcakatvaṃ bhavati / evaṃ sarvatra*, fol. 39r; as Pratiṣṭhā is feminine, one would expect ... *yasyās tasyāḥ*...). Cf. also ṢSSc (ms. no. 1–30/300) fol. 115r: *pratyekasya pañcakatvam* and *niyāmikā pañcakasya / pṛthvī-āpaḥ-tejaḥ-vāyuḥ-ākāśaḥ*.

6 Cf. ṢSSc fol. 115v: 'by the word four the word twenty is acquired' (*caturgrahaṇād / viṃśa-grahaṇaṃ siddham*).

Some further details on the Devīs are supplied by the parallel versions. Both the ṢSS and the GS also enumerate the names of the sixteen secondary Devīs.[7] As one would expect their names are derived from the *tattva* in question. For instance, in ṢSS 21.54–55ab the four secondary gross elements are represented by goddesses named Āpinī (water), Tejinī (fire), Vāyuvegā (wind) and Khecarī (ether). For the most part the names used in the ṢSS differ from those which occur in the GS (see Appendix III). As for their form, we observe that the names of the four principal Devīs are substantives, whereas most of the names of the sixteen secondary goddesses are adjectives. This underlines the supremacy of the four main Devīs over the sixteen ancillary ones.

Another detail about the Devīs which is supplied by the ŚM and the GS is the description of the mental image of the four main Devīs. Except for their colours which are yellow, yellowish, black, and red (*pītāpītā tathā kṛṣṇā rakṣyā[=ktā] caiva caturthikā*, GS 16.334cd), these four Devīs have the same appearance: they have one face, three eyes, and four arms which hold a lotus and a thunderbolt on the right side (*padmavajradharā dakṣe*) while one of the left arms holds a rosary; the other left one makes the gesture of knowledge (*jñānasūtraṃ ca vāmake*). They are seated on a lotus and adorned with many ornaments.[8]

The ṢSS and the GS also give instructions on how the Devīs, each of them represented by a particular consonant, are to be placed in a geometrical figure. According to ṢSS 21.53–66 this figure consists of a square with a triangle inside (see Fig. 1). The twenty Devīs are represented by the consonants from *ka* to *na* and are placed in the square. The four main Devīs are identified with the four nasals *ṅa, ña, ṇa* and *na* (*devīcatuṣṭayaṃ hy etad, ṅañaṇanaiḥ prakīrtitāḥ*, 21.53ab). Thus, Kṣoṇī is *ṅa*, Śabdadevī is *ña*, Śrotriṇī is *ṇa* and Vācādevī is *na*.[9] Each one is positioned in the middle of one of the four sides of the square, beginning with the eastern side. The attendant deities, who are represented by the other consonants of the same class (*ka-kāreṇa āpinī smṛtā*, ṢSS 21.54b, etc.), are located on both sides of this central nasal. The four *kalās* Nivṛtti, Pratiṣṭhā, Vidyā and Śānti, indicated by the 'neuter' vowels *ṛ*, *ṝ*, *ḷ* and *ḹ*,[10] are found in the four corners of the square, in the

7 See ṢSS 21.54–63ab and GS 16.335–344, which lines are not found in the ŚM (see n. 3 above).

8 See ŚM 15.90cd–92ab = GS 16.332cd–334ab; GS 16.334cd which enumerates the colours is missing in the ŚM.

9 Later on, in ṢSS 21.59cd ff., Vācādevī (called Vāgīśā in 59c) is represented by *ṇa*, and Śrotriṇī (called Karṇamoṭī in 21.6a) by *na*; that is how the situation is depicted in Fig. 1. This inverted order of Vācādevī and Śrotrikā is also found in KMTc fol. 45ᵛ–46ʳ, where the third *kalā* Vidyā is identified with Vāgdevī and the fourth *kalā* Śānti with Śrotradevī; see also Appendix III. On the connection of these nasal syllables with Kubjikā see p. 47 below.

10 These four vowels are called *napuṃsaka* (see e.g., ŚT 2.6cd) or *ṣaṇḍha* (litt. eunuch; see Padoux 1975, 209; 1990, 258).

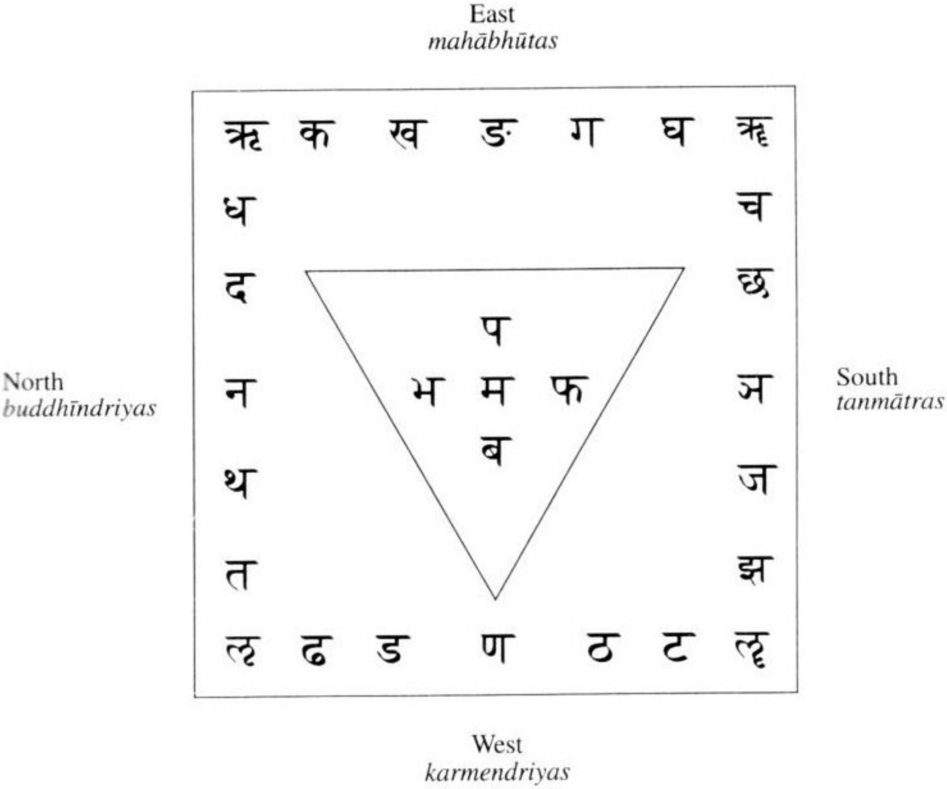

Fig. 1 The Devīcakra (in proper sense) according to ṢSS 21.53–66.

The text states that *ka* and *kha* are on the left side and *ga* and *gha* on the right side of the central *ṅa* (*dvau dvau tadvāmadakṣiṇe*, ṢSS 21.56b; the preceding lines mention *ka, kha, ga*, and *gha* in this order). The same holds good for the other series. However, the ṢSSc fol. 115^{v}–116^{r} indicates the order as *ga-gha-ṅa-ka-kha*, etc. Obviously, it depends on whether the point of reference is the centre of the triangle (as in the figure) or the central nasal (facing to the centre) on the four sides of the square. The twenty consonants and neuter vowels seem to be placed in the space between the triangle and the square. Cf. ṢSS 21.56d–57a: *tryasre caiva tu bāhyataḥ// caturasrasya madhye tu*. See also ṢSS 21.71.

north-east, south-east, north-west and south-west, respectively.[11] This idenfication of Nivṛtti, etc., with the neuter vowels implies that, when the *kalās* are represented by letters, they are not identified with the four main Devīs (= nasals), nor with the *tattvas* as was pointed out above. According to the ṢSS, all the letters should be present in the Devīcakra, that is, in the combined figure of the Ādhāra and Svādhiṣṭhāna (see p. 60). As will be seen below, the vowels except for the neuter ones are ascribed to the sixfold Svādhiṣṭhāna. The need to find a place in the figure for these neuter vowels as well, may account for their equation with the *kalās*.[12]

The triangle is occupied by five other Devīs named Pauruṣī, Manavegā, Dhīmarī, Matsarī, and Prakṛtyā (ṢSS 21.63cd–65) who evidently symbolize the categories *puruṣa, manas, dhī* (= *buddhi*), *ahaṃkāra*, and *prakṛti*. Like the twenty lower *tattvas* they are represented by consonants: *puruṣa* as *ma* must be placed in the centre of the triangle (*tryasramadhye makāraṃ tu, puruṣaṃ nāmataḥ priye*, ṢSS 21.46ab);[13] the other four, from *manas* to *prakṛti*, represented by *pa, pha, ba*, and *bha*, are located in the four directions, seemingly around this central *ma* and starting in the east.[14] As will be seen below, according to the KMT these five *tattvas* do not belong to the Devīcakra in its proper sense, but they are ascribed to the sixfold Svādhiṣṭhāna together with a sixth *tattva* which is *guṇa*.

A similar figure is described in GS 16.335–346 (see Fig. 2). Just as in the ṢSS the four sides of the square are occupied by the twenty Devīs, represented by the consonants from *ka* to *na*. But in order to place the sixteen vowels the GS connects them with the sixteen secondary Devīs (351–355). As these attendant deities are already represented by consonants, this probably implies a combination of those

11 ṢSS 21.45ab: *nivṛttyādi catuṣkoṇe, ṛ-ṝ-ḷ-ḹ-ārṇave sthitaḥ*; cf. also 21.47d (*kalā[ḥ] koṇeṣu dāpayet*) and 66. The compass point they occupy is indicated by the commentary in a small drawing on fol. 114^{v}.

12 Note that in the female Mālinī alphabet, which goes from *na* to *pha*, the Śaktis of the neuter vowels are indeed called Nivṛtti, etc. (see e.g., KMT 17.94c and 24.34c and ṢSS 7.7). For the Mālinī alphabet and her Śaktis according to ṢSS 7.5–38, see Schoterman 1982, 210–218; for other instances describing this Mālinī, see n. 18 below. Cf. also Padoux 1975, 254–260 (revised in 1990, 320–327). This female order of the alphabet is, however, not described in the Devīcakra. As we will see below, the GS presents another arrangement of the vowels including the neuter vowels.

13 See also ṢSS 21.63cd: *makāraṃ yonimadhye tu, pauruṣī parikīrtitā*. The *yoni* should refer to this inner triangle, the top of which is therefore directed downwards.

14 ṢSS 21.64–65ab:
पकारे मनवेगा च फकारे धीमरीति च ।
बकारे मत्सरी ज्ञेया प्रकृत्या च भसंज्ञका ॥
एते त्रिकोणमध्ये तु पूर्वादौ चोत्तरान्तिका[ः] ।
Cf. also ṢSS 21.47abc: *anādiprakṛtir antaṃ, jñeyaṃ paphaba[bhā]kṣaraiḥ / caturdikṣu ca ekaikam*. In *pāda* a we should read with ms. B *manādi-*.

consonants with the vowels, which results in *ka, khā, gi, ghī*, etc. The four *kalās*, then, which according to the ṢSS are represented by the neuter vowels (see above), are identified with the four main Devīs and, like them, are indicated by the four nasals.[15] The consonants from *pa* to *bha* are placed in the four cardinal points of the compass.[16] As was the case in the ṢSS, they are probably placed in the central triangle, although no reference is made to this inner triangle, nor to the *tattvas manas, buddhi, ahaṃkāra* and *prakṛti*. Once more the centre is occupied by *ma*, but the GS also adds the *kṣa* and *ha*, again without further explanation.[17] When describing the geometrical figure, the GS indicates most of the consonants by name of the Śakti belonging to the female Mālinī alphabet; for instance, *ca* is indicated by Cāmuṇḍā, *ja* by Jayantī.[18] This preference for the Mālinī deities, although the consonants are ordered according to the male alphabet (Śabdarāśi) starting with *ka*, may be motivated by the fact that the consonants actually stand for female deities, namely the Devīs. In contrast, the consonants *ma, kṣa*, and *ha* are indicated by means of the Bhairavas, representing them in the male Śabdarāśi alphabet (cf. n. 17). By so doing, their male nature is expressed (see below).

15 See GS 16.335a (*niyāmikā ḍakāreṇa*; read *ṅakāreṇa* instead of *ḍakāreṇa*), 338ab (*pratiṣṭhā . . . ḷkārākṣarasaṃbhavā*; read *ñakārā-* instead of *ḷkārā-*), 340cd (*vidyā. . . ṇakārākṣarasaṃbhavā*) and 343ab (*mātā. . . nakārākṣarasaṃbhavā*; read *śāntā* instead of *mātā*), respectively.

16 See GS 16.345 which reads: *pavanī pūtanā nyasya, phetkārā dakṣiṇā priye / vajriṇī. . .* (om.) *sya, miṣaṇī cottara[=rā] priye //*. Pavanī, Phetkārā, Vajriṇī, and Bhīṣaṇī (instead of Miṣaṇī) are the four Śaktis of the Mālinī alphabet who stand for *pa, pha*, ba, and *bha*, respectively (see Schoterman 1982, 216 f., listing Bhīmā instead of Bhīṣaṇī). Instead of *pūtanā* in *pāda* a we would expect some indication for the eastern compass point (*pūrvikā* ?). The missing syllables in *pāda* c obviously refer to the western compass point; perhaps, we should read *vajriṇī paścimā nyasya*.

17 See GS 16.346: *saṃvartalākuladvitīyaṃ, mahākālaṃ tṛtīyakam / . . . , madhyasthaṃ . . . //* (note that the first *pāda* counts nine syllables). Saṃvarta, Lākula and Mahākāla are the Bhairavas representing *kṣa, ha* and *ma*, respectively, in the Śabdarāśi alphabet; see Schoterman 1982, 218–219.

18 The names of the Śaktis occurring in the present lines (GS 16.335–345) agree with the names found in other lists with the exception of Nimbā (= *ga*) and Nirañjanā (= *gha*) in GS 16.336c which are not found in any other list consulted so far (viz. KMT 17.94–109, no parallel in the SSS; KMT 24.20cd–35 = ṢSS 38.21cd–37, see Goudriaan 1988, 128 f., table III; ṢSS chapter 4/5, see Schoterman 1982, Appendix III; ṢSS 7.5–38, see Schoterman 1982, Appendix II; ṢSS 33.15–50; ŚM ch. 7 = GS ch. 7, which also supply the mental image of all the fifty Śaktis; and AgP 145.6 ff.; moreover, without the names the Mālinī alphabet occurs in KMT 4.82–106 and 18.94–109; cf. also Schoterman 1977, 935). In those lists the *ga* and *gha* are always referred to as Śivā and Ghoraghoṣā, see e.g., KMT 24.30cd. Instead of Kaiṅkaṇā (GS 16.335d) and Kaṅkapā (336a), both indicating the consonant *ka*, we should read Kaṅkaṭā (cf. e.g., KMT 24.30d). For the consonants from *pa* to *bha* see n. 16 above. Only the four nasals are not indicated by Śaktis.

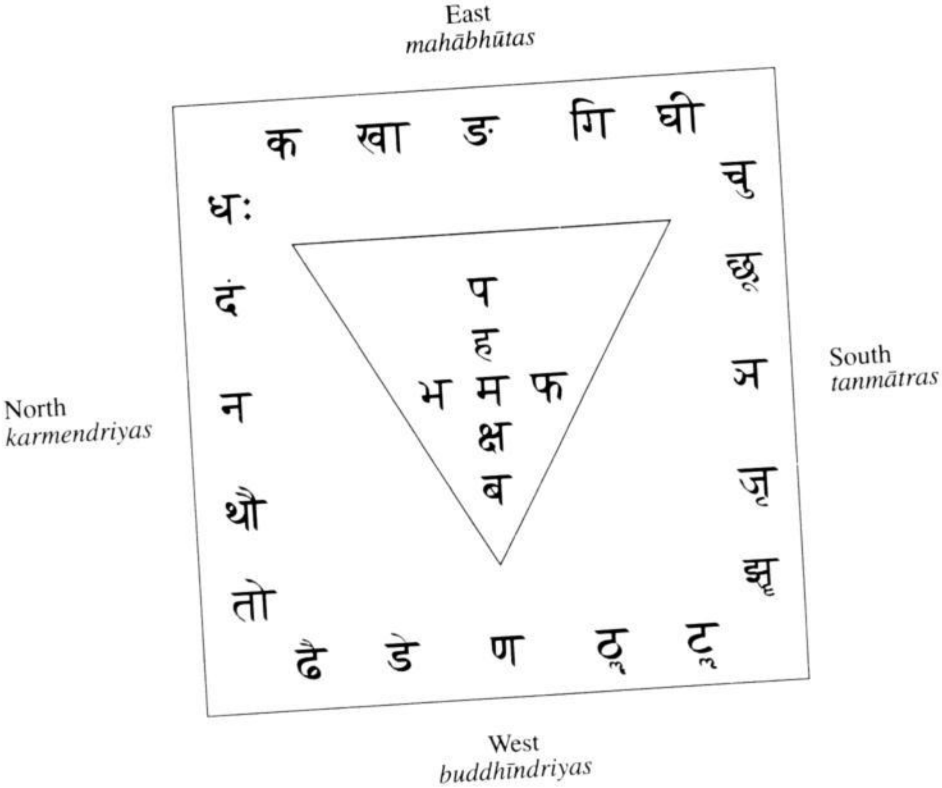

Fig. 2 The Devīcakra (in proper sense) according to GS 16.335–346.

As will be seen below, the seat of these Devīs is the Ādhāra. This seat then is—at least according to the parallel versions—to be envisaged as a square which symbolizes the element earth (see p. 20 ff.) and its centre is occupied by the male *puruṣa*, representing limited consciousness. Presumably, the central goddess is the Ādhāra-*śakti* mentioned in KMT 14.19a. The ṢSS explains that this supreme *kalā*, who resides in the Ādhāra, is named after the letter *ku* (*kukārākhyā parā kalā, ādhārasthā ca deveśi*, 21.20d–21a) which is further explained as Kubjikā in the ṢSS commentary (*madhye ya[t] sthānaṃ tatra kubjikā*, fol. 112ʳ). In ṢSS 21.94 she is called Devī who is in the centre of the (space occupied by the) four goddesses (*devīnāṃ ca catuṣṭayam / asya madhyagatā devī*) and who is born from the letter *ma* (*. . . mākṣarasambhavā*). The four goddesses are the principal deities Kṣoṇī, Śabdadevī, Śrotrikā and Vācādevī, who are represented by the four nasals, and *ma* stands for *puruṣa*. In this connection we may refer to Kubjikā's *mantra*, which is called the Samayā and is divided into eight *padas*.[19] Its fourth *pada* (*ṅañaṇaname*) consists of the consonants representing the four Devīs (Kṣoṇī, etc.) as well as *puruṣa* and therefore most probably alludes to Kubjikā's position in the Devīcakra.

At this place we may add some remarks on the *tattvas*, *kalās* and *varṇas* which are symbolized by the Devīs. They belong to the sixfold path (*ṣaḍadhvan*) which consists of the *bhuvana-*, *pada-*, *varṇa-*, *mantra-*, *kalā-* and *tattva-adhvan*. The six paths symbolize six ways in which the Absolute manifests Itself in the process of creation, but each of them represents a different aspect of energy. Each path consists of a particular number of entities which stand for the successive stages in the evolutionary process, from the most subtle to the gross. In reverse order, from the gross to the subtle, they symbolize the process of involution or *saṃhāra*, and serve as a means of attaining liberation or reintegration. Although the six paths are different ways, they are parallel to each other and interrelated.[20]

According to authorative texts belonging to the Kashmir Śaiva tradition (such as e.g., NT, TĀ and SvT), there are five *kalās* (in involution order: Nivṛtti, Pratiṣṭhā, Vidyā, Śāntā and Śāntātītā) and thirty-six *tattvas* (from earth to Śiva). Their interrelation is as follows: Nivṛtti is associated with the *tattva* earth; Pratiṣṭhā with the twenty-three *tattvas* from water to *prakṛti*; Vidyā with the seven *tattvas* from *puruṣa* to *māyā*; Śāntā with *śuddhavidyā*, *īśvara* and *sadāśiva*; and Śāntātītā with

19 The Kubjikā *mantra* runs: *namo bhagavati / śrīkubjikāyai / hrāṃ hrīṃ hrauṃ / ṅañaṇaname / aghoramukhi / chāṃ chīṃ / kiṇikiṇi / vicce*. For this *mantra* and its subdivisions, see Goudriaan 1986, 143 ff.

20 For the *ṣaḍadhvan* according to the Kashmir Śaiva tradition, see, for instance, Padoux 1975, 261–291 (revised in 1990, 330–371) and Goudriaan 1979, 61. For this concept in the Śaiva Siddhānta, see e.g., Brunner 1977, xiii–xxii.

Śiva/Śakti. Likewise, the fifty letters are assigned to the *kalās*: *kṣa* to Nivṛtti, *ha–ṭa* to Pratiṣṭhā, *ña–gha* to Vidyā, *ga, kha*, and *ka* to Śāntā and the sixteen vowels to Śāntātītā.[21]

When it comes to the number of *tattvas* and *kalās*, as well as their interrelation, the system of the KMT is different from that of the Kashmir Śaiva tradition, at least with regard to the Devīcakra. As has been pointed out earlier, the Devīs represent the first four *kalās* and the twenty *tattvas* from earth to speech. Here, the *tattvas* are divided evenly among the *kalās*, that is, each of the four *kalās* is related to five *tattvas*. According to the classification of Kashmir Śaiva texts, however, Nivṛtti is related to earth only, and symbolizes the final stage in the process of evolution. In addition to stressing the relation of the Devīcakra with the element earth, this might also account for the fact that in the KMT out of the five *mahābhūtas* earth (= Kṣoṇī) and not ether (cf. p. 41) is ranked first. The ṢSS places an additional fifth group of *tattvas*, consisting of the five categories from *manas* to *puruṣa*, in the central triangle. According to both commentaries these *tattvas* are associated with the fifth *kalā* Śāntyātītā.[22]

With regard to the letters (*varṇa-adhvan*), we may observe that once again only some of them (*ka–ma*) are related with the Devīs; those that are not, are associated with the Svādhiṣṭhāna (see below). It should be noted that, whereas the letters occur in the order of evolution, the *tattvas* and *kalās* start with those that are most gross (Niyāmikā and the *mahābhūtas*) and therefore represent the involutionary process.

The *ṣaḍadhvan* is repeatedly referred to in the KMT and the parallel texts,[23] but is not dealt with systematically. In the context of the Devīcakra the five *kalās* are presented in association with twenty-five *tattvas* and twenty-five *varṇas*. By adopting this treatment of the subject, the texts are apparently adhering to the traditional number of the twenty-five Sāṃkhya *tattvas*.[24]

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21 See Padoux 1975, 280–281 (1990, 358–359), tables.

22 See ṢSSc fol. 117^{r}: *puruṣam iti śāntyātītapañcakam*; here *puruṣa* seems to stand for all the five *tattvas* from *manas* to *puruṣa*. Compare also KMTc fol. 46^{r}: *arthāt śāntyātītarūpaḥ / . . . / manaḥ buddhi ahaṃkāraḥ pa*(read: *ma*)*kāraḥ puruṣaḥ tasya varṇacatuṣṭayam // pa pha ba bha / prakṛti puruṣaḥ ma 5 //*.

23 See e.g., KMT 10.66–101 and ṢSS 40.79–83. For the *ṣaḍadhvan* in the Yoginīcakra, see p. 135 f.

24 Patni (1980, 29 ff.) seems to refer to a similar case in Śiva Purāṇa, Vāyavīya-uttara 15.3–8 or Vāyavīya-pūrva 25.10–14 (I could not locate this reference in the Bombay edition of 1989). Cf. also ŚT 1.25cd–26 identifying the five *kalās* with the five *mahābhūtas*. With regard to the number of *tattvas* in the KMT (a total number of thirty-six seems to be mentioned in 11.77b and 25.71b) we may observe that the position of the more subtle *tattvas* (namely, the five *kañcukas* ('limitations,' litt. 'cuirasses,' which are *niyati, kāla, rāga, vidyā* and *kalā*), *māyā, śuddhavidyā, īśvara* and *sadāśiva*) is rather obscure in this text. The *kañcukas* (except for *kāla*), as well as *māyā*, occur in KMT 13.2–3 as belonging to the sixfold Svādhiṣṭhāna of the Ṣaṭcakra. The

2 The nature of the Svādhiṣṭhāna

The seat of the Devīs, the Ādhāra, stands in close relation to the Svādhiṣṭhāna. Before dealing with the meaning of this Ādhāra and its relation to the Svādhiṣṭhāna, it would be useful first to describe the Svādhiṣṭhāna.

The Svādhiṣṭhāna is considered as consisting of six seats (*svādhiṣṭhānaṃ ṣaḍāśrayam*, KMT 14.13b). These are named: Randhra ('opening'), Kāma ('love,' 'desire'), Śikhi ('fire'), Gola ('ball'), Dhvaja ('banner'), and Kanda ('bulb') (14.13cd). A seventh seat is called Tattva ('principle,' 'essence') which is the abode of Brahmā (*saptamaṃ tattvam uddiṣṭaṃ, brahmaṇaḥ padam uttamam*, 14.14ab). These seven in the sequence just mentioned are identified with the seven worlds (*lokas*) which are the Bhūr-, Bhuvar-, Svar-, Mahar-, Jana-, Tapo- and Satyaloka (14.20–21). Together they form the Brahmāṇḍa or Cosmic Egg (*etad brahmāṇḍam ity uktaṃ, saptalokasamanvitam*, 19cd).

In its graphic representation (see Fig. 3) the Svādhiṣṭhāna is composed of a hexagon and a triangle (KMT 14.60c). The ṢSS adds a square and indicates that both the square and the triangle are inside the hexagon.[25] The six seats from Randhra to Kanda form the corners of the hexagon which point to the east, north-east, south-east, north-west, south-west and the west, respectively (*pūrveśānāgnivāyavye, koṇa[ṃ] rakṣo'parāntagaiḥ*, ṢSS 21.7ab). The seventh place, called Tattva or Satyaloka, refers to the inner triangle.

The central part of the Svādhiṣṭhāna is of special interest. It is associated with the supreme, as well as with the individual principle of life. It is the seat of Navatattveśvara (KMT 14.45–46) who represents Śiva in his manifestation of the Navātman.[26] He is Īśvara, who in the form of the *ātman* is associated with semen

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ṢSS connects two of them, namely *rāga* and *kalā*, also with the Svādhiṣṭhāna as part of the Devīcakra (see p. 50 n. 33). For these subtle *tattvas*, see also the Navātman (p. 27).

25 Instead of *trikoṇaṃ caiva ṣaṭkoṇam* (KMT 14.60c) the corresponding line of the ṢSS reads *trikoṇaṃ ca catuṣkoṇaṃ, ṣaṭkoṇaṃ caiva bāhyataḥ* (21.102cd). See also ṢSS 21.6cd: *ṣaṭkoṇaṃ ca catuṣkoṇaṃ, trikoṇaṃ caiva madhyataḥ*. Instead of *svādhiṣṭhānaṃ ṣaḍāśrayam* (KMT 14.13b) and *svādhiṣṭhānaguṇāśrayam* (KMT 14.15b) the ṢSS reads *svādhiṣṭhānaṃ ṣaḍasrakam* in both cases (respectively 21.4b and 7d) and thereby emphasizes the hexagonal form of the Svādhiṣṭhāna.

26 See p. 27. For the nine *tattvas* see also the commentary on KMT 14.45ab and 14.68 (fol. 46^r and 47^v, respectively). In both instances the commentary reads: *prakṛti / puruṣa / niyati / kāla / māyā / vidyā / īśvara / sadāśiva / iti tattva 9*. Apparently, only eight *tattvas* are mentioned. This is obviously the reason why at fol. 47^v the scribe has added *kalā* at the bottom of this page to be inserted between *niyati* and *kāla*. But *kalā* does not belong to the nine *tattvas* as also appears from the commentary on NT 4.1. We should probably interpret the final *tattva* called *sadāśiva* (*sadā* + *śiva*) in the KMTc as referring to both *sadāśiva* and *śiva* (cf. e.g., TĀ 9.51ab: *śivaśaktisadeśānavidyākhyaṃ tattvapañcakam*; the commentary of the latter explains the text

(14.29d; see below). He is Īśāna (cf. KMT 14.15ab) who is called the *haṃsa*, being the combination of *ha* = Śiva and *sa* = Śakti, and who is localized in the Brahmagranthi (*śaktiś caiva sakāraṃ syād, hakāras tu śivaḥ smṛtaḥ / devyādhiṣṭhitam īśānaṃ, haṃsākhyaṃ brahmagranthigam*, ṢSS 21.12). This Brahmagranthi seems to refer to the central point of the Svādhiṣṭhāna.[27] In ṢSS 21.10cd it is stated that the letters *ha, sa* and *kṣa* are placed in the centre and that they denote the Brahmagranthi.[28] These letters represent Śiva, Śakti and Brahman, respectively, and are associated with the three *nāḍīs*: Iḍā (= *sa*) on the left side, Suṣumṇā (= *kṣa*) in the centre, and Piṅgalā (= *ha*) on the right side.[29] The Brahmagranthi, therefore, seems to be the knot where the three *nāḍīs* converge or rather whence they originate.[30] As it symbolizes the place from which the body, called *piṇḍa*, is imagined to come forth (*atra madhye... niṣpadyate piṇḍaṃ...*, KMT 14.18, see p. 232 n. 22), the centre itself is also indicated by the name Piṇḍa in 16c.

The Svādhiṣṭhāna is likewise associated with some concepts which play a part in the symbolism of the Devīcakra and which will be dealt with in detail below. Firstly, the six seats (now in reverse order) are the sites (*pura*) of the six categories *puruṣa/puṃs, prakṛti, guṇa, garva/ahaṃkāra, dhī* (= *buddhi*) and *manas* (*pumpuraṃ prathamaṃ kandaṃ*, etc. 14.47–48ab; cf. 14.34ab). The Svādhiṣṭhāna, therefore, is also called the sixfold site (*ṣaṭpura*,[31] KMT 14.46d and 50a). It will be evident that *guṇa* in this context denotes the three constituents of *prakṛti*, which are *sattva, rajas* and *tamas*.[32] In this particular case a sixth *tattva* was required because the number of *tattvas* had to agree with the number of the seats of the

as *sadeti sadāśivaḥ*). Next the commentary relates them not to the letters of the Navātman, but to *ya, ra, la, va, śa, ṣa, sa, ha* and *kṣa* which are connected with the hexagon and triangle (see below). The same is done by ṢSS 21.91cd–92ab.

27 Note that the name Granthi instead of Tattva is used in KMT 14.25c to indicate the central part of the Svādhiṣṭhāna. For Brahmagranthi in 14.21d, see p. 55.

28 ṢSS 21.10cd: *haṃsākṣamadhyasaṃsthaṃ hi, brahmagranthyābhidhānakam* (read *haṃsākṣa[ṃ] madhya-* ?). The commentary (fol. 109ᵛ) explains that *haṃsākṣa* refers to the letters *ha, sa* and *kṣa* and then adds *akṣaratrayaṃ brahmagranthir ucyate*. The long *ā* in *haṃsākṣa* is not clear; there is no reason for this in terms of the metre. But note *haṃsākhyaṃ* in 21.12d which refers to *ha* and *sa* alone.

29 See ṢSSc fol. 109ᵛ: *evam akṣaratraye nāḍītrayaṃ yathā / ... śivaśaktibrahmamayaṃ ca / vāmanāḍī / sa / madhyamanāḍī / kṣa / dakṣiṇanāḍī / ha //*. The names Iḍā, Suṣumṇā and Piṅgalā are not mentioned in the text, but in the figure drawn on fol. 111ᵛ.

30 In the system of the Ṣaṭcakra the Brahmagranthi is located in the Mūlādhāra and is likewise the knot of the three *nāḍīs*.

31 The same expression is used for the Yoginīcakra. See p. 137.

32 See also ṢSSc fol. 117ʳ: *guṇānandapuraṃ / sattvarajastamorūpam*. For the inclusion of *guṇa* in the series of *tattvas*, either in addition to *prakṛti* or instead of *prakṛti*, see Brunner 1977, 298 n. 283. Cf. also KMT 10.79ab: *mano buddhis tathā garvaḥ, prakṛtau guṇa raudrajam*.

Svādhiṣṭhāna.[33] At the head of each of the six *puras* is a Siddha; they are called Khaḍgīśa, Khagīśa, Viśvanātha, Jhaṇṭīśa, Anugrahīśāna and Mitreśāna (48cd–49) and are presided over by Navatattveśvara (45–46). These Siddhas are considered to have been the expounders of the *kula* doctrine in former times and they bear different names in later times.[34] The ŚM and GS ascribe a particular colour to each of the six *puras* and also present a description of the mental image of the six Siddhas.[35]

Secondly, the seven parts of the Svādhiṣṭhāna are associated with the seven *dhātus* (*saptadhātukam*, 14.25cd) which are the constituents of the physical body. In the present passage they are skin (*tvac*), blood (*rakta*), flesh (*māṃsa*), fat (*medas*), bones (*asthi*), marrow (*majjā*) and semen (*retas*) (28–29).[36]

And thirdly, each of the seven parts is provided with twelve qualities (*guṇas*), the total number of qualities amounting to eighty-four (14.15–16). These qualities seem to represent some secondary factors which one will come to know through meditation (14.17). The ṢSS explains these *guṇas* as particular syllables, whereas in the ŚM/GS they are described as female divinities (see below), but it remains unclear what they stand for. They only seem to play an minor role with regard to the interpretation of the Devīcakra.[37]

33 It turns out that the ṢSS connects another two *tattvas*, namely the *kañcukas rāga* and *kalā*, with the seat Kanda = *pumpura* and Randhra = *manaḥpura*, respectively. See ṢSS 21.78–79: ... *pumpuraṃ*... // ..., *rāgatattvaṃ ca tatragam*, and 21.82cd: *manaḥpuraṃ*..., *tattvaṃ vai kalavācakam*, where *kala* stands m.c. for *kalā* (cf. the commentary: *randhraṃ pūrvaśṛṅge*... *kalātattvam*.

34 For details see p. 237 n. 54 and 55.

35 The ŚM and the GS do not contain any lines which are parallel to KMT 14.48cd–49. Instead those texts add a description of the mental image of these six Siddhas (ŚM 15.109–141 = GS 16.368cd–403 which is incomplete). The colours associated with the six sites are white (*śveta*), red (*rakta*), black (*kṛṣṇa*), smoky (*dhūmra*), yellow (*pīta*) and dark-blue/green (*nīlaka*) (ŚM 15.108 = GS 16.367cd-368ab) which are also the colours of the six Siddhas.

36 For skin instead of chyle (*rasa*) as the first of the seven *dhātus*, see p. 66.

37 A reference to eighty-four qualities is found in at least two other instances in the KMT. In KMT 16.107b Devī, who is the mistress of the Khecaras (106c), is said to be luminous by eighty-four qualities (*caturāśītiguṇojjvalā*). The same compound occurs in 17.31d where it refers to the goddess of *piṇḍa* (*piṇḍeśinī parā mātā, caturāśītiguṇojjvalā*). In the latter line *piṇḍa* denotes the first item of the series of four meditative stages called *piṇḍa, pada, rūpa*, and *rūpātīta*. As yet it is unclear whether these eighty-four qualities are the same as those belonging to the Svādhiṣṭhāna. The second instance where they are ascribed to the goddess of *piṇḍa* might point in this direction since *piṇḍa* is associated with the Ādhāra or Mūlādhāra (which in the Devīcakra is combined with the Svādhiṣṭhāna, see p. 59 f.) in some other texts. For instance, in his introduction to the Kaulajñānanirṇaya and referring to KJN 3.3–5 (where *piṇḍa*, etc., are identified with *sthāna, dhyāna, varṇa* and *lakṣa*) Bagchi (1934, 46) states that 'Piṇḍa is the seat of ultimate sound, *nāda* or Śabda-Brahman and is located in a region of the body below the navel called in Tantrik texts *mūlādhāra*.' See also the commentaries on YH 1.42 and 3.94.

The ṢSS and its commentary give some further details on the above mentioned concepts which, represented by letters, are to be inscribed within the hexagon and triangle of the Svādhiṣṭhāna (see Fig. 3). The letters *ya, ra, la, va, śa, ṣa* and *sa* are associated with the seats from Randhra to Tattva and must be placed in the corners of the hexagon and in the central triangle (cf. *yādisāntādivarṇānāṃ, saṃjñā randhrādikā smṛtā*, ṢSS 21.8cd);[38] they probably stand for the *dhātus*.[39] Each of these consonants is connected with twelve vowels, the neuter ones (*ṛ, ṝ, ḷ*, and *ḹ*) excluded. These twelve syllables (*ya, yā, yi, yī, yu, yū, ye, yai, yo, yau, yaṃ* and *yaḥ* for Randhra, etc.) are the twelve qualities of each seat. Instructions are given concerning how these syllables are to be inscribed within the figure.[40] As we saw above, the consonants *ha, sa* and *kṣa* are placed inside the central triangle.

Thus the Svādhiṣṭhāna is described as a hexagon with the six seats from Randhra to Kanda as its corners, and Tattva as its centre. The situation, however, is actually more complicated as it appears that a second possibility exists with regard to the interpretation and arrangement of those seats, namely as seven planes or spheres, one above the other.

This idea is clearly expressed in the ŚM and GS where Randhra, Kāma, Vahni (= Śikhi), Gola, Dhvaja, Kanda and Piṇḍa (= Tattva) are considered as seven 'twelve-spoked' *cakras* situated in a vertical line, one above the other.[41] Each *cakra* has a protective deity (*nātha*) named after the *cakra* in question; thus they are called Randhranātha, Kāmanātha, etc. (*prathame dvādaśāre tu, randhranātho*

38 The addition of the second *ādi* in *yādisāntādī* seems to be unnecessary because only the letters from *ya* to *sa* are involved. For other cases of an unrequired *ādi* being added, see p. 233 n. 31.

39 The relation between these consonants and the *dhātus* is not explicitly mentioned in this context. But in the system of identification of the fifty letters in their Śabdarāśi manifestation (*a–kṣa*) with parts of Bhairava's body, the consonants *ya* to *sa* are indeed identified with the *dhātus* (with *snāyu* instead of *medas*). See Schoterman 1982, 218 f.

40 See ṢSS 21.13–15 and ṢSSc fol. 110^r–111^v: The six corners, as well as the centre of the hexagon, form one triangle each; their three sides are each occupied by four syllables. When filling in the twelve syllables one must start with the ascending line of the triangles (i.e. one of the lines pointing to the top) and move in an anti-clockwise direction (*ātmavāmordhvagā likhet*, 21.13b). This means that if the top is directed upwards (= eastwards), one must begin with the oblique line on the right side of the triangle; if the top is directed downwards (= westwards), one must start with the line on the left side. As a result the horizontal sides are all occupied by the last four syllables (e.g. *yo yau yaṃ yaḥ adhasthā[s?] tu, tiryagrekhānugaṃ likhet*, 21.15ab).

41 See ŚM 15.13–14 (= GS 16.257–258):
द्वादशारं महाचक्रं पुनर्द्वादशकं प्रिये ।
ततोर्ध्वे द्वादशारं तु पुनर्द्वादशकान्वितम् ॥
तस्योपरि द्वादशारं पुनर्द्वादशकं स्थितम् ।
सप्तमं तु वरारोहे तस्योपरि व्यवस्थितम् ॥
Note that the KMT 14.60c (*trikoṇaṃ caiva ṣaṭkoṇaṃ*) which refers to the triangle and square of the Svādhiṣṭhāna is not found in the ŚM/GS.

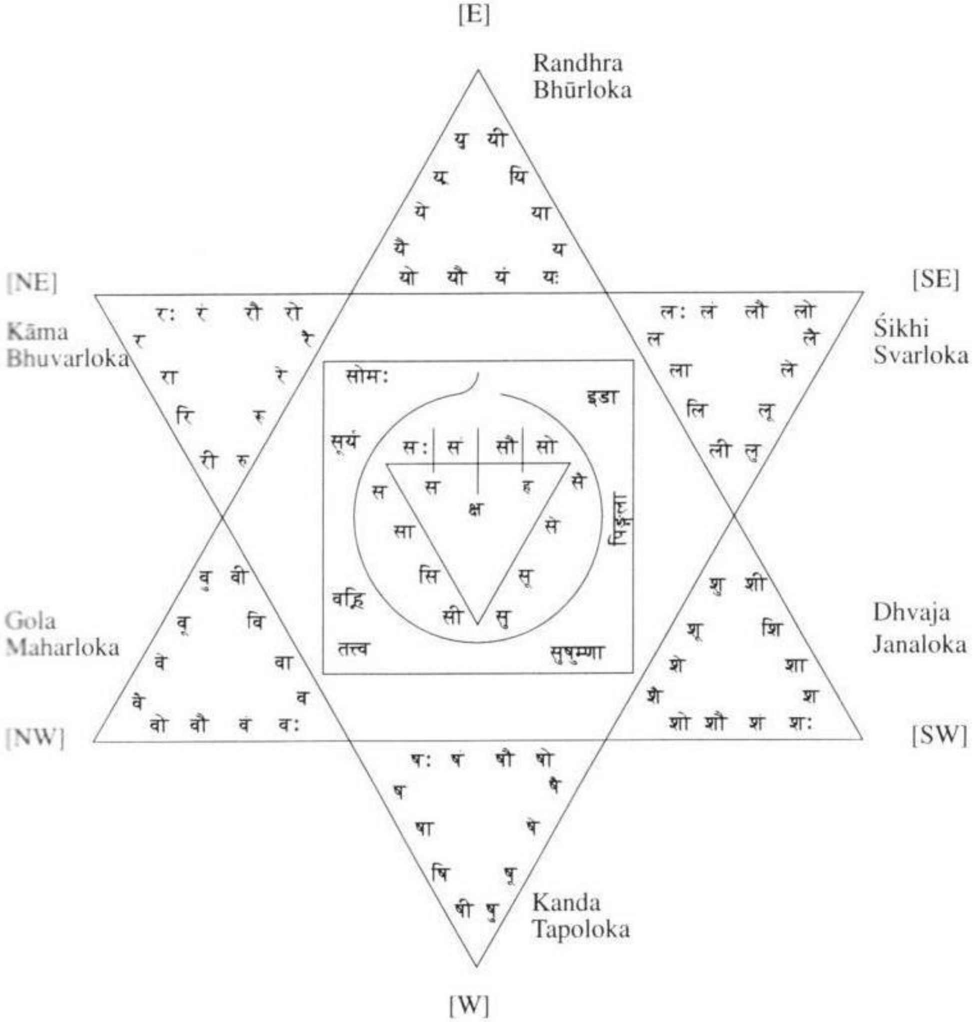

Fig. 3 The Svādhiṣṭhāna as drawn on ṢSSc fol. 111^{v}

In the drawing the sixth seat in the west is called Kandhara, but, since Kandhara (= *skandha*, according to KMT 25.7 and 23) does not occur elsewhere instead of Kanda, it is probably a corruption and should be emended to Kanda. The interrupted circle in the centre, one end of which points upwards, is perhaps an indication of the Kuṇḍalinī Śakti, although she is not mentioned in the text. The three lines, departing from the central *sa, kṣa*, and *ha*, denote the three *nāḍīs* Iḍā, Suṣumṇā and Piṅgalā (see p. 50) which are identified with the moon (*soma*), fire (*vahni*), and the sun (*sūrya*). They represent the three sprouts which connect the Devī- and the Dūtīcakra (see p. 81 f.). A similar figure is described by the commentary on the KMT (fol. 44^{r-v}). The difference is that now the sides of the central triangle are occupied by *sha* (*sa* and *ha* combined) connected with the twelve vowels (*sha, shā*, etc.); *kṣa* and the *nāḍīs* are not mentioned.

vyavasthitaḥ, ŚM 16.17ab; etc.). Each of these deities is attended by twelve secondary female deities who personify the twelve *guṇas* of the *cakras*. The form in which these goddesses, eighty-four in number, are to be meditated upon is described. They all have four arms, one face and three eyes. Other features such as colour, attributes and ornaments, vary for each group of twelve, which means that the twelve deities of the same group have an identical appearance (ŚM 15.17–67ab = GS 16.261 ff.; for the names of these eighty-four goddesses, see Appendix IV).

A further question concerns the location of these vertically arranged spheres from Randhra to Tattva. All seven may pertain to the Svādhiṣṭhāna, but they, or rather six of them, also seem to be associated with the six *cakras* from Ādhāra/Mūlādhāra to Ājñā. In the latter case the seventh one should be located at some distance above the Ājñā. For their association with the six *cakras*, we refer the reader to the Ratnapañcakāvatāra;[42] Tattva or Piṇḍa as the seventh sphere does not occur in this text.

It seems that both modes of representation, namely Randhra, etc., as the corners and the centre of the hexagon representing the Svādhiṣṭhāna or as seven planes one above the other, occur side by side in the ŚM and GS. For instance, ŚM 15.68c (not in the GS) refers to the centre of the six (*ṣaṭkamadhye*; *atra madhye* in the corresponding KMT 14.18a), which points to the hexagon and not to seven *cakras* arranged in vertical order. GS 16.256cd makes mention of a number of four at first (i.e. in the centre?) and a number of six on the outside (*catuṣkādau varārohe, bāhyaṣaṭkaṃ vinirmame*).[43] The numbers four and six probably denote a square and a hexagon, as well as the respective concepts involved. Moreover, like the ṢSS, GS 16.347–349 (not in the ŚM) connects the seven seats from Randhra to

42 See the lines 3.41–46:
आधारे रन्ध्रमित्युक्तं खङ्गीशं तत्र संस्थितम्।
मनसा सहितं देवि ज्ञातव्यं कुलयोगिभिः॥
स्वाधिष्ठाने ते (?) वै कामं सिद्धं खगीशसंज्ञकम्।
बुद्धितत्त्वं तथा चैव ज्ञातव्यं तत्र निश्चितम्॥
मणिपूरे शिखिं देवि विश्वेशं सिद्धिनायकम्।
तत्राहंकारतत्त्वं च विशेषे परिगीयते॥
गौर[रं] चानाहते प्रोक्तं सर्वज्ञं सं (?) हि तत्र च।
गुणतत्त्वसमोपेतं संस्थितं सुरसुन्दरि॥
विशुद्धे ध्वजसंज्ञे तु धीवरः सिद्धिनायकः।
तत्र प्रकृतितत्त्वं च संस्थितं सुरनायिके॥
आज्ञास्थाने तु कन्दाख्यं मित्रेशस्तत्र संस्थितः।
पुरुष(स्)तत्त्वसंयुक्तः अन्यषट्कमिदं प्रिये॥
In these lines Randhra, etc., are also connected with the same *tattvas* and Siddhas as in KMT 14.47–49. See p. 50 f. The Siddhas (with Sarvajña instead of Jhaṇṭīśa and Dhīvara instead of Anugrahīśāna), however, occur in the reverse order; cf. n. 52 to the trsl. of KMT 14.48cd–49.

43 The corresponding line ŚM 15.12cd reads *madhyaṣaṭkam* instead of *bāhyaṣaṭkam*, cf. p. 60.

Tattva/Piṇḍa with the letters from *ya* to *sa*. In this context the seventh seat Piṇḍa refers to the centre (*madhyatas*, 349c).

Likewise, in the KMT there is evidence that both views were current since occasional passages allude to the vertical arrangement. This vertical order of the seven seats seems to prevail when the seats are identified with the seven worlds in 14.19–21. In 14.19 it is stated: 'The Ādhāra-*śakti* is at the beginning and the Brahma-*śakti* is upwards from there. This is called the Brahmāṇḍa which is endowed with the seven worlds.'[44] The Brahmāṇḍa, therefore, which itself consists of the seven worlds, ranges from the Ādhārā to the Brahma-*śakti*. The relative position of the two *śaktis* is indicated as 'at first' (*ādau*) and 'upwards from there' (*atordhvataḥ*). We have assumed before that the Ādhāra-*śakti* occupies the central position in the Ādhāra, the seat of the Devīs. Apparently, this Ādhāra-*śakti* is also connected with Randhra, being the first seat of the Svādhiṣṭhāna since Randhra is twice referred to as Ādhāra (*ādhāraṃ caiva bhūrlokaṃ, bhuvarlokaṃ tu kāmagam*, 20ab;[45] cf. also 48b: *ādhāraṃ tu manaḥpuram*). Likewise, the Brahma-*śakti* must be associated with the seventh seat Tattva which is the seat of Brahmā (14.14b). If Randhra and Tattva are here considered as parts of the Svādhiṣṭhāna (its eastern and central part, respectively), this would imply that it is impossible for the Brahma-*śakti* to be above the Ādhāra-*śakti*, because their seats are located on the same horizontal level.[46] Hence, in the present case the vertical order seems to be implied, that is, Randhra must be identified with the Ādhāra as the seat of the Devīs. Tattva, then, as the seat of the Brahma-*śakti* must be above it (either as the central part of the Svādhiṣṭhāna or as some location above the Ājñā). This vertical position also appears from a second interpretation of KMT 14.19ab given by ṢSS 21.20cd–22 and the ṢSSc (fol. 112): the Ādhāra-*śakti* refers to Kubjikā in the Ādhāra and the Brahma-*śakti* refers to the supreme *kalā* called Amṛtā in the Dvādaśānta. This Dvādaśānta is usually recognized as lying at a distance of twelve *aṅgulas* above the head. The two *śaktis*, then, seem to denote the two opposite movements of the Śakti, namely the *adhaḥśakti* (which moves downwards) and the *ūrdhvaśakti* (which moves upwards) (cf. p. 232 n. 25). In

44 *etad* in *pāda* c (*etad brahmāṇḍam ity uktam*) is interpreted as referring to both *śaktis*, as well as what is between them. Cf. ṢSS 21.22c: *etad ubhayato madhye*.

45 But in the line corresponding to KMT 14.20a the ṢSS reads *randhrasthāne ca bhūrlokam* (21.23c) and the ŚM *randhrasthāne tu bhūrlokam* (15.70c; not in the GS).

46 See, however, ṢSS 21.17ab which has the variant *ādhāraśakti randhrasthā, brahmaśaktis tu kandagā* (instead of *ādhāraśaktim ādau tu, brahmaśaktim atordhvataḥ*, KMT 14.19ab = ṢSS 21.19cd): the Ādhāra-*śakti* abides in Randhra (note that ṢSSc fol. 111ᵛ commenting on this line indicates Randhra as the upper corner, the *ūrdhvakoṇa*, which refers to its position in the hexagon of the Svādhiṣṭhāna) and the Brahma-*śakti* in Kanda (the western corner, *paścimabhāge*, ṢSSc fol. 112ʳ). Cf. also the figure in note 20 to the transl. of 14.17a.

KMT 14.21cd it is said that the seventh seat is associated with the Satyaloka as far as the Brahmagranthi (*satyalokaṃ tu tattvasthaṃ, brahmagranthyāvadhisthitam*). The Brahmagranthi which in the horizontal position occupies the centre of the Svādhiṣṭhāna (see above) should then be located on or above the head.[47]

We may assume that at least the KMT and the ṢSS primarily adhere to the view that the seven seats denote the six corners, as well as the centre, of the hexagon representing the Svādhiṣṭhāna in graphic form.[48] This means that they lie horizontally on the same level. Nevertheless, the second option implying the vertical arrangement also occurs. The identification of the seats of the Svādhiṣṭhāna with the seven worlds may have led to conceiving of them in the vertical order, whether situated in the *cakras* from (Mūlā)Ādhāra to Ājñā, or not. Indeed, the association of the seven worlds with these *cakras* and a seventh lotus, the Sahasrāra, occurs in other sources.[49] Moreover, one may explain this vertical arrangement in relation to the symbolism of the Devīcakra which mainly pertains to the genesis of the human body. For the human body as the microcosmos is considered as the counterpart of, or is identified with, the Brahmāṇḍa, i.e. the macrocosmos. Hence, in the present context the seats of the Svādhiṣṭhāna, which is equated with the Brahmāṇḍa and which is the place from which the body is imagined to come forth, are also associated with the centres situated along the central axis of the body. As will be seen below, a similar situation is found in the case of the Yoginīcakra, the six parts of which are likewise associated with the six *cakras* from Ādhāra to Ājñā.[50]

3 Location: the Ādhāra and the Svādhiṣṭhāna

In the preceding pages the components of the Devīcakra, namely the four or rather twenty Devīs, as well as the concepts associated with the sixfold Svādhiṣṭhāna, have been discussed. The Devīs represent the twenty lower *tattvas* from earth to speech and are localized in a square. The sixfold Svādhiṣṭhāna, to be visualized as a hexagon, is the seat of the six *tattvas* from *manas* to *puruṣa*, and the seat of the

47 But in the lines corresponding to 21c the ṢSS reads *madhyastham* (21.25a) instead of *tattvastham* and the ŚM reads *piṇḍastham* (15.72a). In any case the ṢSS seems here to refer to the horizontal situation in the hexagon. For another possible allusion to the vertical order, see p. 232 n. 24).

48 We should observe, however, that a clear reference to the hexagon in the KMT only occurs in 14.60c, a line which is not found in the Laghvikāmnāya (see p. 6).

49 See e.g., Pott 1966, Table 1 and Avalon 1974, 162.

50 Another possible explanation is that, on the basis of the association of the Svādhiṣṭhāna with the male organ (*liṅga*, see below), this vertical arrangement refers to the notion of an erected internal *liṅga*, reaching up to the crown of the head and through which the *ātman* can leave the body. For such an internal *liṅga*, see e.g., Hooykaas 1964, 144, 158 ff. In this case one might even take the names Randhra, etc., as referring to aspects of such an internal *liṅga*.

seven *dhātus*.

What we will now consider is the location of the Devīs, that is, the position of the square in relation to the hexagon of the Svādhiṣṭhāna. In the preceding pages I referred to this square as forming the Ādhāra in close relation to the Svādhiṣṭhāna and I suggested that the Mūlādhāra is involved here. In this section I will discuss these aspects of the location of the Devīs in more detail.

In 14.59cd–60ab it is stated that the *maṇḍala* of the group of Devīs is localized below the navel. A more accurate indication of its location is given in 14.13ab: 'The Svādhiṣṭhāna, the Ādhāra of which consists of the four Devīs, has six seats' (*devīcatuṣṭayādhāraṃ, svādhiṣṭhānaṃ ṣaḍāśrayam*).[51] This means that the Devīs occupy the Ādhāra of the Svādhiṣṭhāna. It also implies a certain dependence of the Ādhāra on the Svādhiṣṭhāna. The same dependence appears to be expressed in 14.54cd–55ab: *ṣaṭpurāṇāṃ tam ādhāraṃ, . . . devīnāṃ tu catuṣṭayam*, 'The Ādhāra then of the six sites. . . [consists of] the four Devīs.' As we noted earlier, the sixfold site denotes the Svādhiṣṭhāna.

In order to understand the position of the Devīs we must determine the meaning of this 'Ādhāra.' In its general meaning *ādhāra* may denote any locus in the human body which serves as the seat of a particular power or powers.[52] In a more restricted specific sense it may also refer to the lowest centre of the Ṣaṭcakra called the Mūlādhāra or Ādhāra. According to traditional opinion, this Ādhāra lies at the bottom of the spine, either at the place of the anus or just above it at a short distance below the Svādhiṣṭhāna which is localized at the root of the male organ.[53]

Although it is possible that in our case (KMT 14.13ab) *ādhāra* occurs in its

51 I have interpreted *devīcatuṣṭayādhāraṃ* as a bahuvrīhi with *svādhiṣṭhānam*. The same compound occurs in ṢSS 21.6ab as an accusative (*devīcatuṣṭayādhāraṃ, svādhiṣṭhānāśritaṃ likhet*). This line, however, expresses the same idea: 'One has to draw the Ādhāra with its four Devīs as depending on or adhering to (*avalambita*, in the commentary on fol. 108^r) the Svādhiṣṭhāna.' For other possible translations of KMT 14.13ab, see n. 54 below. We should observe that the ŚM and GS omit this line (KMT 14.13ab) which is most important for determining the position of the Devīs.

52 See, for instance, KMT 14.58cd which refers to the present *cakra* as the Brahmādhāra, the base of Brahmā, consisting of seven bases (*saptādhāra*) which denote the seven seats of the Svādhiṣṭhāna. See e.g., also Netratantra 7.1, which refers to sixteen *ādhāras*; Kṣemarāja in his commentary on this line enumerates the names of these sixteen *ādhāras* (from the big toe, *aṅguṣṭha*, to the *dvādaśānta*) and states that they are called *ādhāra* because they are bases of the *jīva* (*jīvasyādhārakatvād ādhārā yatra*). Next he quotes some lines from another text (title not mentioned) which gives a similar list of sixteen bases (*ṣoḍaśādhāra*).

53 See e.g., Kaulāvalinirṇaya 21.18a (*ādhāre ca gudasthāne*) and 21.40cd (*svādhiṣṭhānam. . . liṅgamūle. . .*), but also KMT 11.34cd (*gudam ādhāram ity uktaṃ, svādhiṣṭhānaṃ tu liṅgajam*); for the position of the Ādhāra between anus and male organ, see e.g., ṢCN 4b (*dhvajādho gudordhvam*).

general meaning of 'base,' [54] it seems more likely that the Ādhāra, as the seat of the Devīs, refers to the (Mūla-)Ādhāra. The very occurrence of the Svādhiṣṭhāna itself, as a constituent part of the Devīcakra, already seems to point in this direction, but other indications exist as well.

The ṢSS leaves no doubt in this matter. According to ṢSS 21.104–105, the Devīcakra is localized in the Mūlādhāra (*etac cakraṃ tu devīnāṃ... mūlādhāre vyavasthitam*). The commentary on ṢSS 21.4a (*devīcatuṣṭayādhāraṃ*, = 21.6a) explains *ādhāra* as the 'place of the anus' (*guḍasthāna*, fol. 108ʳ), which, as we just saw, is the location of the Mūlādhāra. In addition to this, according to ṢSS 2.12–14 the fourth Saṃvartāmaṇḍala (cf. p. 178) is placed in the Ādhāra (= Mūlādhāra) which is identified with the *janmamaṇḍala*, the 'circle of births' (= *yoni*). The commentary on this line identifies this fourth Saṃvartāmaṇḍala with the Devīcakra which is then localized in the Mūlādhāra (see Schoterman 1982, 73). Hence, according to the ṢSS the Ādhāra as the seat of the Devīs clearly denotes the Mūlādhāra.

The KMT is somewhat more ambiguous in this regard. At this point it would be appropriate to consider the Svādhiṣṭhāna and the Ādhāra[55] belonging to the system of the Ṣaṭcakra, as they are described by the KMT. As I have pointed out on another occasion[56] the Svādhiṣṭhāna and the Mūlādhāra symbolize, at least according to the KMT, the *liṅga* and the *yoni*, respectively. The Svādhiṣṭhāna is sixfold (11.37b) and is called *liṅgaja* (11.34d) or *liṅgastha* (13.6c). Alluding to the *liṅgodbhava* myth it is told how Śiva assumes the form of the *liṅga* which has six faces (*ṣaṇmukha*, 12.72ab)[57] and, as the source of the creation, is called Piṇḍa which is endowed with the six sheaths, *tvac*, etc. (*ṣaṭkauṣikena yukto 'haṃ, piṇḍo 'haṃ... tataḥ pravartitā sṛṣṭir...*, 12.73). Viṣṇu is installed as the presiding deity of Śiva's *liṅga* and, because Viṣṇu made it his seat, it is called the Svādhiṣṭhāna (cf. KMT 13.1: ... *cakradharaḥ... liṅge svādhiṣṭhito yena, svādhiṣṭhānaṃ tu tena*

54 In this case KMT 14.13ab (*devīcatuṣṭayādhāraṃ, svādhiṣṭhānaṃ ṣaḍāśrayam*) should be translated: 'The base of the four Devīs is the Svādhiṣṭhāna which has six seats.' *ādhāra* then refers to the Svādhiṣṭhāna itself. But this appears to contradict what is said in 14.54cd–55ab (quoted above) which clearly refers to the 'Ādhāra of the sixfold site (= Svādhiṣṭhāna),' implying that the *ādhāra* is not identified with the Svādhiṣṭhāna. Another possible translation of KMT 14.13ab is 'the Svādhiṣṭhāna, the base of which consists of the four Devīs, has six seats,' but such a translation is unacceptable because the Svādhiṣṭhāna itself is already a base in this general sense of the word *ādhāra*.

55 We may observe that the name Mūlādhāra does not occur in the KMT. The terms used are Ādhāra (11.37; 13.43 and 53), Liṅgādhāra (13.37) and probably once Mūlacakra which is *janmastha* (23.158).

56 See Heilijgers 1990, 58–61.

57 Later on, in KMT 12.81–84ab, these six are explained as five faces (viz. the *uttara-*, *ūrdhva-*, *pūrva-*, *dakṣiṇa-* and *paścima-vaktra*) and the body (*deha*).

vai). The Ādhāra is fourfold (11.37a) and is called the Liṅgādhāra (the 'base of the *liṅga*,' 13.37b) and the *yoni* of the world on the pedestal of the *liṅga* (*piṇḍikopari liṅgasya, jagadyonir mahāmbike*, 13.38cd).

It is this association of the Svādhiṣṭhāna and the Ādhāra with the *liṅga* and the *yoni*, respectively, which is of special interest. The close relation between the two is expressed by the name Liṅgādhāra (instead of Mūlādhāra), denoting the 'Ādhāra of the *liṅga* = Svādhiṣṭhāna.' This name indicates that in the view of the KMT the Mūlādhāra belonging to the Ṣaṭcakra shows the same dependence on the Svādhiṣṭhāna as is the case with the Ādhāra of the Devīcakra (see above).

It seems that, as in the system of the Ṣaṭcakra, the association of the Svādhiṣṭhāna with the *liṅga* and of its Ādhāra with the *yoni* is implied too in the case of the Devīcakra. This is evident with regard to the Svādhiṣṭhāna when one considers the symbolism of the Devīcakra which concerns the genesis of the human body (see below). The *liṅga* is not explicitly mentioned, but semen is connected with the central place of the Svādhiṣṭhāna (see p. 49). Moreover, while in the case of the Svādhiṣṭhāna of the Ṣaṭcakra it is the *liṅga* which has six faces, in the case of the Devīcakra it is the *ātman* which, equated with semen (14.29), has six faces. The evidence for the Ādhāra being a representation of the *yoni* is less convincing. However, the female nature of the Ādhāra is emphasized by the doctrine that the Ādhāra is the seat of female deities who represent the twenty lower *tattvas*, whereas the *tattvas* connected with the (male) Svādhiṣṭhāna appear not to be represented symbolically as similar goddesses. Accordingly, in the GS the letters standing for the twenty Devīs of the Ādhāra are indicated by means of the female Mālinī *śaktis*, whereas the letters connected with the Svādhiṣṭhāna are indicated by the male Śabdarāśi deities.

The above shows that the Svādhiṣṭhāna and its Ādhāra of the Devīcakra bear a certain similarity to those *cakras* forming part of the Ṣaṭcakra. In both cases they are associated with the numbers six and four, and in both cases they symbolize the *liṅga* and the *yoni*, while expressing their mutual relationship. But with respect to other details they are different. As part of the Ṣaṭcakra the Ādhāra and the Svādhiṣṭhāna are mainly associated with the letters *va* up to *sa* and *ba* up to *la*, respectively. As part of the Devīcakra the Ādhāra is associated with the four (or rather twenty) Devīs (= twenty *tattvas*) and the Svādhiṣṭhāna with the six *tattvas* from *manas* to *puruṣa*, as well as the *dhātus*. They are here placed in a different context and this context, symbolizing the genesis of the human body, may even point to the combination of the two.

In graphic representation this relationship between the Svādhiṣṭhāna and its Ādhāra seems to be expressed by the combination in one figure of the square (representing the Ādhāra) and the hexagon (representing the Svādhiṣṭhāna). There

are two options for combining the two: the square may be inside or outside the hexagon. The ṢSS appears to adhere to the first option, as the square inside the hexagon of the Svādhiṣṭhāna (see Fig. 3) is explained as being the Ādhāra.[58] This implies that the Ādhāra, as the seat of the Devīs, forms the central part of the Svādhiṣṭhāna. Note also that in ṢSS 21.63cd the inner triangle of the square is referred to as *yoni* (cf. n. 13 above). The GS too appears to locate the square inside the hexagon (see GS 16.256cd, quoted on p. 54). But the ŚM seems to adhere to the alternative option (*catuṣkādau... madhyaṣaṭkaṃ ...*, 15.12cd). As for the KMT, it is silent on this point and does not even refer to the square.

This question, therefore, remains as yet undecided. Nevertheless, we may observe that the combination of the Ādhāra and the Svādhiṣṭhāna (which involves the localization of the Ādhāra in the centre of the Svādhiṣṭhāna), may account for why the names Tattva and Piṇḍa denote this central place. It is called Tattva because the Devīs, who in this case occupy this central part, stand for the twenty lower *tattvas*. And it is called Piṇḍa because it refers to the *yoni* (= Ādhāra) whence the body is imagined to come forth. It also explains why the central point of the Svādhiṣṭhāna is referred to as the Brahmagranthi which is usually located in the Mūlādhāra.[59]

A final remark concerns the letters and *tattvas* which are ascribed to the square of the Ādhāra and the hexagon of the Svādhiṣṭhāna. All the letters and *tattvas* should be found in the Devīcakra as is stated by ṢSS 21.99ab (*asmiṃ cakre samastās tu, tattvā varṇāś ca pārvati*). Indeed, in the combined figure all the fifty letters are present (see Fig. 1 and 3); however, the number of *tattvas* involved, which for the KMT is twenty-five (or rather twenty-six as *guṇa* is included), is not clear for the ṢSS. Partly, the *tattvas* and letters should correspond to each other. This causes no difficulty for the twenty lower *tattvas* which are represented by the consonants from *ka* to *na*. But then the ṢSS faces a problem. The next categories from *manas* to *puruṣa* are to be connected with the consonants from *ba* to *ma*. However, as those *tattvas* (together with a sixth one) are localized in the six seats of the Svādhiṣṭhāna, which are associated with the consonants from *ya* to *ṣa*, the ṢSS was forced to place them elsewhere, namely in the central triangle (cf. Fig. 1). As a result, the series from *manas* to *puruṣa* (not the corresponding letters) are placed twice in the system of the ṢSS. It is not clear whether the next six *tattvas* (the five *kañcukas* and

58 The commentary on ṢSS 21.6 (*devīcatuṣṭayādhāraṃ, svādhiṣṭhānāśritaṃ likhet/ ṣaṭkoṇaṃ ca catuṣkoṇaṃ, trikoṇaṃ caiva madhyataḥ*) explains: *catuṣṭayaṃ catuṣkoṇaṃ/* □*/ tam ādhāraṃ... /... svādhiṣṭhānaṃ ṣaḍasrakam* ✡*/ evaṃ catuṣkoṇaṣaṭkoṇasiddham* ✸ (fol. 108^r). The same figure is described for the fourth Saṃvartāmaṇḍala which, as we saw earlier, is identified with the Devīcakra, see ṢSS 2.12–13.

59 Cf. n. 30 above.

māyā) are involved. Only two of them are explicitly mentioned in association with two seats of the Svādhiṣṭhāna (see p. 50 n. 33). If they are meant to be involved, then following the correspondence between *tattvas* and letters the ṢSS should have connected them with the letters from *ya* to *ṣa*, but this remains uncertain and it was suggested earlier that those consonants represent the *dhātus*. The centre of the combined figure is occupied by *ma* (= *puruṣa*), as well as the letters *sa* (= Śakti), *ha* (= Śiva) and *kṣa* (= Brahman).[60]

4 Symbolism of the Devīcakra

I would now like to pay attention to the symbolic meaning of the Devīcakra. As mentioned earlier, the Devīcakra is mainly concerned with creation. From a theistic point of view this emphasis on creation is in accordance with the association of the Devīcakra with the creator-god Brahmā. He is the presiding deity of the Devīcakra and occupies the central part of the Svādhiṣṭhāna (KMT 14.14ab). The Svādhiṣṭhāna itself is identified with the Brahmāṇḍa, Brahmā's Cosmic Egg (14.19cd), and is also called the Brahmādhāra, the 'base of Brahmā' (14.58cd). Accordingly, the Devīcakra is also designated as the Brahmacakra (14.66cd; cf. also ṢSSc fol. 112^{v}: *devīcakraṃ brahmacakram*).

The creation, as symbolized by the Devīcakra, is limited to the lower creation of Brahmā (cf. 14.55c: *apare brahmaṇaḥ sṛṣṭau*). This lower creation concerns the viviparous creation (*jarāyujā ca sā jñeyā*, 14.24c) which in the present context refers to human life (cf. *brahmajantu* in 14.55a). This creative process pertaining to the genesis of human life is expressed by the symbolism of *liṅga* and *yoni* which are represented by the Svādhiṣṭhāna and the Ādhāra.

This process of creation is described under two aspects, namely a biological (14.24–32) and a philosophical or soteriological one (33–42). The biological process involves the genesis of the embryo, whereas the philosophical aspect of creation is concerned with the condemnation of the *ātman* to its worldly existence. The speculations concerning embryology focus on those elements which constitute the body and which contribute to the forming of the embryo, that is, on the *dhātus* which as we saw earlier are ascribed to the Svādhiṣṭhāna. The condemnation of the *ātman* is effected by means of the metaphysical principles, the *tattvas*, which belong partly to the Svādhiṣṭhāna and partly to the Ādhāra.

In treating the first aspect, the genesis of the embryo, the texts are rather succinct

60 See also ṢSSc fol. 118^{r}: *devīcakraṃ... akṣaracatuṣkeṇa vyāptaṃ / akṣaraṃ 4 / sa ha kṣa ma / tena vyāptaṃ*. For the combination of *kṣa* and *ma* in the central point of a *maṇḍala*, see e.g., also the Khecarīcakra (p. 158 below) and Goudriaan 1985, 32.

and, in fact, allude only to some features of the process.

The physical or gross body is called *piṇḍa* (*piṇḍaṃ śarīram*, ṢSSc fol. 112^r)[61] and is composed of six sheaths (*ṣaṭkauśikam ucyate piṇḍam*, KMTc fol. 44^v). These are skin (*tvac*), blood (*rakta*), flesh (*māṃsa*), fat (*medas*), bones (*asthi*) and marrow (*majjā*). The first three of these are considered to be 'impure' (*aśubha*) and inherited from the mother (KMT 14.28ab, 29b). They are conceived of as a 'concretization' of the menstrual discharge (*aśubhaṃ tu rajaḥ sākṣāt*, 14.29a). The other three (fat, bones and marrow) are considered to be 'pure' (*śubha*) and inherited from the father (14.28cd, 29c). The six sheaths, which are also designated as 'the pure and the impure' (*śubhāśubha*, KMT 14.23d and 27d), together with semen, which is equated with the *ātman* (see p. 49), form the seven *dhātus*. Thus the body is also said to be the product of the seven *dhātus* (cf. ṢSS 21.31ab: *saptadhātuṣu saṃyogāt, piṇḍabandho hi tatra vai*; and 21.25d–26ab: ... *tvagādyaṃ dhātusaptakam // yena piṇḍasya niṣpattir, dhātusaṃjñena jāyate*). The embryo is formed when the elements belonging to the parents are brought together by means of sexual intercourse. Allusion to this is made in KMT 14.30cd (*saṅgame śivaśaktīnāṃ, piṇḍabandho bhavet tadā*)[62] and also by the expression 'friction/rotation in the centre' in 14.23cd (*madhyamanthānayogena, śubhāśubhanibandhanam*).[63]

61 For example, see also ṢSS 26.63a (*piṇḍaṃ śarīram ity uktam*) and Kṣemarāja's commentary on Netratantra 20.38ab (*piṇḍasthaṃ tatprayogeṇa piṇḍam ākarṣayed dhruvam*). He explains *piṇḍastha* as *sthūlaśarīragata*, but explains the second *piṇḍa* as *puryaṣṭakadeha*, which denotes the subtle body; cf. Brunner 1974, 185 n. 2. For the *puryaṣṭaka* see p. 109 f. This *piṇḍa*, conceived of as the microcosmos, is identified with the Brahmāṇḍa as the macrocosmos (see e.g., *piṇḍabrahmāṇḍayor aikyam*, KT 13.88a). In a more limited sense *piṇḍa*, which literally means 'any roundish mass,' also refers to the foetus at a particular stage of development. For instance, according to Garbhopaniṣad 3, it denotes a half month old embryo (*ardhamāsābhyantare piṇḍo bhavati*). Cf. also ŚT 1.49cd (*sampiṇḍitaśarīro 'tha, jāyate 'yam avāṅmukhaḥ*) which refers to the body as balled or contracted (*saṅkucadgātra*, comm.) just before birth. For *piṇḍa* in the sense of embryo, see also Suneson 1991, 114 ff. In our text, *piṇḍa* = embryo might be appropriate in 14.27cd (possibly referring to the amniotic fluid) and in 14.33 (referring to the womb).

62 Note the plural *śivaśaktīnāṃ*. The commentary on this line has a dual form and reads *yoṣitpuruṣayoḥ saṃgamāt* (fol. 45^r). Cf. also the dual in 12.64a (*mathanāc chivaśaktyos tu*), see next note.

63 The root *math* or *manth* (litt. 'to rotate,' 'to stir round') refers to the rotatory movement made to produce fire by means of two pieces of wood. But it is also used to denote any repetitive procreative movement, such as 'le mouvement de l'union sexuelle' (Padoux 1975, 110 n. 6; 'movement of sexual union,' 1990, 128 n. 120). Padoux refers here to a passage from the Tantrasadbhāva quoted by Kṣemarāja in his commentary on Śivasūtra II.3. A few lines further on in this quotation the expression *mathyamanthanayogena* (instead of *madhya-*; note the variant reading *manthya-* in ms. D in 14.23c) occurs, translated by Padoux as 'Du fait de l'union de ce qui frotte et de celle qui est frottée' (1975 111; 'By the union of the Churner and She that is being churned,' 1990, 129), 'c'est-à-dire de Śiva et Śakti' (1975, 111 n. 2). See also Singh (1982, 90

We cannot at this point discuss in detail the traditional theories on embryology which were current in both medical and religious-philosophical circles.[64] But we will pay some attention to references to ideas about this subject which are contained in the KMT and related texts.

According to the classical theory the foetus is produced by the union of male seed and female blood (e.g., ... *śukraśoṇitasamyogād āvartate garbho...*, Garbhopaniṣad 2).[65] A third factor which is required, and which accounts for individual and mental characteristics, is the *ātman* or *jīva* (see e.g., CaŚā 4.5: *śukraśoṇitajīvasaṃyoge...*; cf. also CaŚā 3.8 and ŚT 1.31). Carried by the subtle body and *manas*, and under the influence of the law of *karman*, the *ātman* is brought into contact with a particular embryo. Only when this union is effected, does the embryo start to develop.[66]

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and 92, 'by the union of the churner (Śiva) and that which is churned (Śakti)'). In a different context the expression *madhyamanthānayogena* also occurs in KMT 12.62a. Here a special meditational technique is described for 'kindling the fire of knowledge' (12.53cd–67ab). By controlling both the upward and downward movement of breath, one has to fix the mind upon the centre (= navel) and use 'friction' (*mathana*) upon that place (like) the '*liṅga* in the middle of the *yoni*' (*yonimadhyagataṃ liṅgaṃ*, 60c). By means of 'churning/friction in the centre' (*madhyamanthānayogena*, 62a) the fire of knowledge arises which leads to bliss (62–63ab). The bliss which is thus produced is compared to the bliss caused by sexual intercourse: just as bliss arises by 'churning/friction of *yoni* and *liṅga*' (*mathanād bhagaliṅgābhyāṃ*, 63c), in the same way bliss arises by 'friction of Śiva and Śakti' (*mathanāc chivaśaktyos tu*, 64a). In the latter *pāda* Śiva and Śakti seem to refer to the upward and downward movement of the breath, respectively (see 12.57cd–59). Compare the method described in Vijñānabhairava 68; on this subject, see Silburn 1961, 109 ff. and Singh 1979, 64 ff.

64 For embryology see e.g., the sections called Śārīrasthāna of the Caraka- and the Suśruta-saṃhitā, the Garbhopaniṣad, and ŚT 1.29 ff. See also Dasgupta 1975 II, 302 ff., Müller 1955, and Roşu 1978, 171 ff. For a non-medical text (viz. the Śivagītā) see Comba 1984, 223–249.

65 Cf. also ŚT 1.29cd: *udbhavaḥ puṃstriyor yogāt śukraśoṇitasaṃyutāt*. If the male seed predominates, the offspring will be a man, and if the female blood prevails the offspring will be a woman. From equal quantities of semen and blood a hermaphrodite will be born (Garbhopaniṣad 3, ŚT 1.30 and SuŚā 3.5). On the terms *ārtava* (e.g., in SuŚā 3.3), *śoṇita* or *lohita* (e.g., in SuŚā 1.16), denoting in the present context the blood during a woman's fertile period, as distinguished from *rajas*, the menstrual blood, see Müller 1955, 14–21. To indicate *ārtava*, etc., in this sense he uses the term 'weiblicher Fortpflanzungsstoff.' Cf. Roşu (1978, 172): 'le sang de la période de fécondité de la femme (*śoṇita* ou *ārtava*).' Cf. also the expressions *strī-śukra* (Avalon 1957, 121) and *mātū retas* (Garbhopaniṣad 3), both denoting 'female seed.' As Müller (1955, 14 ff.) pointed out the medical texts themselves are rather inconsistent in using these terms (*ārtava*, etc., as opposed to *rajas*). In our case (KMT 14.29a) too, the author refers to *rajas*. See e.g., also ŚT 1.30c (*rajo 'dhike bhavan nārī*) where *rajas* denotes the blood during the fertile period; cf. also Avalon (1957, 121) who explains *ārtava* as the menstrual blood.

66 See e.g., CaŚā 3.3 and 2.31. For the role of *manas* and the subtle body (which is variously interpreted) see Dasgupta 1975 II, 302 ff. and Roşu 1978, 175 ff. Besides these four main factors (semen, blood, *ātman*, and *manas*) two others are involved, namely *rasa* (the chyle of

As we noted above, in our text the female blood is (wrongly, cf. n. 65) referred to as *rajas*, the menstrual blood, which is considered to be impure. In 'concretized' form it represents the three impure factors which are said to derive from the mother. The semen of the father is associated with the three pure *dhātus*. The union of blood and semen seems to account for the bringing together of the impure and the pure elements, by which the foetus is produced. The contact with the *ātman* appears to be realized by the identification of the *ātman* with semen; neither *manas* as the vehicle of the *ātman* and the bearer of the impressions of previous lives, nor the *karman* theory itself are explicitly mentioned.[67] This identification of the *ātman* with semen goes back to an old conception in the Brāhmaṇas and Upaniṣads that the son receives his *ātman* from his father; the *prāṇa* (primary lifebreath, which is identified with the *ātman*) of the father together with *retas* enters the female womb and develops into the foetus.[68]

In this respect it is interesting to observe that KMT 14.31 refers to the thoughts of both parents. This line (*yat kiñcic cintayen mātā, yat kiñcic cintayet pitā / ubhau bhāvasamāyogāt, tadbhāvaḥ sahajo bhavet*) seems to imply that the mental disposition of the offspring[69] is determined by the mental disposition of both the father and the mother at the very moment of their union. Although there are unlimited possibilities in theory, limitation is brought about by the fact that only the thought at the moment of union is decisive (cf. *tatkālopādhicintāyāṃ, sa rāgaḥ sahajo bhavet*, 14.32cd)—hence, the comparison with a jewel which can have many different colours, but at a special moment, because of its property of reflection, takes on the colour of another object (14.32ab). Such a notion seems to imply that, contrary to the older concept, heredity is not determined by the father alone, but by both parents.

With reference to this question of heredity we may cite Garbhopaniṣad 3 which states that certain physical defects of the offspring, such as blindness and lameness, are caused by a disturbed mind (*vyākulitamanaso 'ndhāḥ khañjāḥ kubjā vāmanā*

the pregnant woman) and *sātmyā* (the way of life of the parents). For these see Roşu 1978, 172 ff.

67 Perhaps *karman* is alluded to by means of the term *śubhāśubha* which primarily in this context denotes the pure and impure constituents of the physical body, but which also can refer to the good and evil related to *karman*. Cf. e.g., Manusmṛti 12.3a *śubhāśubhaphalaṃ karma* (comm. *sukhaduḥkhaphala*) '*karman*, the results of which are good and evil.' Cf. also SvT 11.85cd–86ab referring to the 'inner soul' (*antarātman*) which by means of its connection with the *puryaṣṭaka* moves from womb to womb and is bound by good and evil (*nibaddhas tu śubhāśubhaiḥ*) impressions (*vāsanārūpaiḥ*, adds the commentary).

68 See e.g., Bodewitz 1973, 55 f.

69 Note that *sahaja*, litt. 'innate, hereditary,' may also be interpreted as 'born from *sa* (= Śakti) and *ha* (= Śiva).' Compare the occurrence of Śiva and Śakti in 14.30c quoted above.

bhavanti). It is not made clear whose *manas* is meant here. Kapani (1976, 5) ascribes the *manas* to the parents stating that '... la vie et la destinée de l'enfant dépendent de l'état mental des parents.' In order to reconcile this view with the *karman* theory, which is also alluded to in the Garbhopaniṣad, Kapani (1976, 6) suggests that the subtle being ('l'être subtil') selects a particular womb (and therefore also his parents) in agreement with its *karman*.[70] According to the KMT, the consequences are even more far-reaching since not only a person's physical defects but his mental nature as well is determined by his parents. However, the text of the KMT, as well as that of the parallel versions, is succinct and rather obscure, and consequently it is not possible to draw definite conclusions with regard to the ideas on this subject.

Another aspect of this question concerns the elements which are said to be inherited from the mother and the father. As was pointed out above, according to the KMT these are the six sheaths (*ṣaṭkośa*) which are skin, blood, flesh, fat, bones, and marrow. Along with semen, they make up the seven *dhātus* which implies that no clear distinction exists, except in number, between the concept of the six sheaths and the seven *dhātus*. This view is also found in other Tantric texts, as well as in some Sāṃkhya works (see below).[71]

In the classical medical tradition the factors that contribute to the formation of the embryo and are inherited from the parents are numerous. For instance, the Carakasaṃhitā enumerates skin, blood, flesh, fat, navel, the heart, the lungs, the liver, etc., as received from the mother (CaŚā 3.6); the hair of the head, beard and body, the nails, teeth, bones, nerves, sinews, veins, and semen are derived from the father (CaŚā 3.7).[72] On the other hand, although they are included in the list of elements ascribed to both parents, the seven *dhātus*, with *rasa* (chyle) instead of *tvac* as the first one,[73] occur especially in connection with the maintenance of the body, and not with the body's creation. Each of the *dhātus* is formed out of

70 Kapani ascribes the *manas* (in *vyākulitamanaso*) to the parents ('l'état mental des parents'). If one takes *-manasas* as a gen. sg., it should then only refer to one of them, probably the father. This idea that physical defects are caused by one of the parents is also known from other texts, e.g., from the Mahābhārata. But in accordance with the medical explanation that *manas* only appears in a rather late phase of a foetus' development (cf. n. 78 below), one might take *manasas* as a nom. plur. referring to the beings to be born ('those whose *manas* is disturbed become blind, etc.').

71 Referring to the medical tradition Roşu observes (1978, 161) that the term *ṣaḍdhātuka* is not to be confused with the *ṣāṭkauśika* of the Sāṃkhya; the *ṣaḍdhātuka* denotes the body composed of six elements which are the five gross elements and *cetana*.

72 For a survey of those elements according to some medical texts, see Comba 1984, 229 f., Tables 1 and 2.

73 For the *dhātus* see e.g., Meulenbeld 1974, 470–471, and Dasgupta 1975 II, 322–324.

the preceding one (see e.g., Suśrutasaṃhitā, Sūtrasthāna 14.10: *rasād raktaṃ tato māṃsaṃ, māṃsān medaḥ prajāyate / medaso 'sthi tato majjā, majjñaḥ śukraṃ tu jāyate*); *rasa* itself is derived from food. This process concerns the way in which food is assimilated by the body.[74]

The idea that the *dhātus* are produced out of each other is expressed in the present passage of the KMT by comparing the seven *dhātus* to seven parts of a tree which grow out of each other (14.26). The body as the 'final product' of the seven *dhātus* is analogous to the fruit of a tree which is the product of the tree's seven parts (cf. *phalaṃ śarīram ity uktaṃ, dhātuvṛkṣasamudbhavam*, 14.27ab).

With regard to the concept of the *ṣaṭkośa*[75] we may observe that the six sheaths are more or less the same in various Tantric texts. There are only minor discrepancies. For instance, instead of *medas* either *snāyu* (sinews, e.g., in ŚT 1.47) or semen (*śukra*, comm. on NT 3.12) may be found.[76] The concept of the *ṣaṭkośa*, as conceived in the present context—a concept which, at least to my knowledge, does not occur in medical works—is possibly based on the concept of the seven *dhātus* and may have been introduced in religious/philosophical circles. The occurrence of *tvac* as the first *kośa*, and therefore also as the first *dhātu* (instead of *rasa*) in KMT 14.28,[77] is probably due to a contamination of the factors of the body's formation

74 Cf. Müller 1955, 37: 'Auf den Stoffwechsel und seine sieben Stufen bezieht sich besonders der Fachausdruck *dhātu*.' For details of, and different views on, this process see Dasgupta 1975 II, 322 ff. According to Garbhopaniṣad 2, the sixfold *rasa*, viz. *madhura* (sweet), *amla* (acid), *lavaṇa* (salt), *tikta* (bitter), *kaṭu* (pungent) and *kaṣāya* (astringent), is transformed successively into the seven *dhātus*, which are here designated as blood, flesh, fat, sinews, bones, marrow and semen. This means that *rasa* does not belong to the seven *dhātus*; *snāyu* (sinews) is included in its place. We may observe that the term *ṣaḍāśraya*, which in our text refers to the six seats of the Svādhiṣṭhāna (see p. 49), is used in the Garbhopaniṣad as an indication for the six *rasas*. In Garbhopaniṣad 1 it is said that the body among other things consists of six *āśrayas* (. . . *ṣaḍāśrayaṃ ṣaḍguṇayogayuktam / taṃ saptadhātuṃ. . . śarīraṃ*), which are explained later on as the six *rasas* (*ṣaḍāśrayam iti kasmāt / madhurāmlalavaṇatiktakaṭukaṣāyarasān vindatīti*). Commenting on the first line Kapani (1976, 12 n. 2) explains the *ṣaḍāśraya* as the five organs of sense and *manas* and the six *guṇas* as their objects.

75 In this context the six sheaths (*kośas*, also written as *koṣa/kauṣa* in *ṣaṭkauṣa* in 14.14d and 12.86b) form, like the seven *dhātus*, a series of co-ordinate elements. In another context, namely that of the *pañcakośa*, the term *kośa* refers to sheaths which envelop each other and surround the soul. From gross to subtle (i.e. from the outer to the inner sheath) they are the *anna-*, *prāṇa-*, *mano-*, *vijñāna-* and *ānandamaya-kośa*.

76 Some other examples: according to KRP 3.19, the six *kośas* are *asthi*, *śukra*, *māṃsa*, *śoṇita*, *tvac* and *romāni* (the hair on the body). For an authorative Sāṃkhya text see the Yuktidīpikā on Sāṃkhyakārikā 39: *loma* (the hair), *rudhira* and *māṃsa* are from the mother, and *asthi*, *snāyu* and *śukra* come from the father. Another commentary on the Sāṃkhyakārikā, the Sāṃkhyatattvakaumudī, mentions *majjā* instead of *śukra*.

77 *tvac* as the first *dhātu* also occurs in KMT 23.140, but *rasa* in this position is found in KMT 15.63c (see p. 137).

and its maintenance, as taught in medical sources.

So much for the genesis of the embryo from the physical point of view. The second phase of creation concerns the condemnation of the *ātman* to its worldly existence.

The body, probably while still in its embryonic state, is conceived of as the instrument that binds the *ātman*, and it does so in a fivefold way by means of the twenty-five *tattvas* from earth to *puruṣa* (*... piṇḍaḥ kāraṇarūpadhṛk/ bandhate pañcadhātmānaṃ, pañcapañcādibhiḥ kramāt*, KMT 14.33). Or alternatively, the body itself is said to be fivefold, consisting of the 'twenty-five' (*evaṃ niṣpadyate piṇḍaṃ, pañcadhā pañcaviṃśakam*, 14.41cd).[78] Being the instrument that binds the *ātman*, which in this situation is called the *jīva* (14.35a), the body is also the instrument that reveals the *ātman* (*prakāśayati cātmānaṃ*, 14.35c). For, only in connection with the physical body is the soul able to undergo experiences which are necessary to it if it is finally to recognize its identity with the Supreme (see also the Mātṛcakra, p. 109).

From the lines quoted above it will be clear that the *tattvas* are divided into five groups (*pañcadhā*, cf. also KMT 14.41a). Four of these five groups refer to the four Devīs Kṣoṇī, Śabdadevī, Śrotrikā, and Vācādevī with their sixteen secondary deities, who represent the twenty lower *tattvas* from earth to speech, and who are localized in the Ādhāra. The fifth group of *tattvas* is formed by the six *tattvas* which are associated with the Svādhiṣṭhāna: *puruṣa, prakṛti, guṇa, ahaṃkāra, dhī* (= *buddhi*) and *manas* (14.34ab, see p. 50). Thus, as a matter of fact, twenty-six *tattvas* are involved. When, however, mention is made of the total number of *tattvas* (14.33d and 41d), they are referred to as twenty-five in number, and not twenty-six. As was noted earlier (p. 48), the text wishes to adhere to the number of the twenty-five Sāṃkhya *tattvas*.

Together these *tattvas*, which may be indicated as the Four (= twenty) and the Six, are responsible for the binding of the *ātman*. This is expressed in KMT 14.34cd where the supreme *ātman* is described as having six faces and being surrounded by the four (*ṣaṇmukhas tu paro hy ātmā, catuṣkapariveṣṭitaḥ*). The six faces denote the *tattvas* from *puruṣa* to *manas*, and the Four refers to the four Devīs. This

78 In other texts describing the development of the foetus, we find details on the appearance of the *tattvas*. See, for instance, Garbhopaniṣad 3: in the eighth (?) month the eight *prakṛtis* (*avyakta, buddhi, ahaṃkāra*, and the five *tanmātras*) and the sixteen *vikāras* (the *jñāna-* and *karma-indriyas, manas*, and the five gross elements) arise in the body (cf. Kapani 1976, 16). Cf. also ŚT 1.34 ff. We may observe that according to Garbhopaniṣad 3 the embryo is connected with the *jīva* in the seventh month! (*saptame māse jīvena saṃyukto bhavati*). This manifestation of the *tattvas* in a particular phase of the development of the foetus seems to be in contradiction to the religious doctrine that the *ātman* is accompanied by the subtle body and *manas*. The KMT as well as the parallel texts are silent on this point.

line of the text also makes it clear that there is a subtle difference between the Six and the Four which has to do, of course, with their location in the Svādhiṣṭhāna and the Ādhāra, respectively. The six *tattvas* are more closely connected with the *ātman* since they are called faces of the *ātman* or the qualities of the Self (*puṃsaḥ ṣaḍguṇasaṃyutam*, 14.41b). Thus, in the symbolism of *liṅga* and *yoni*, the *ātman*, which was identified with *retas*, and the six *tattvas* seem to stand for the male aspect. The Devīs, on the other hand, who are associated with the Ādhāra (= *yoni*), represent the female aspect.

The Dūtīcakra

The second *cakra* is composed of goddesses who are called Dūtīs ('female messengers'). It is localized in the body at some distance above the Devīcakra, that is to say, in the region of the navel and just above, and is associated with Viṣṇu and the element water.

In its structure the Dūtīcakra turns out to be less complicated than the Devīcakra. Its components are described in relation to the process of creation, that is, as the unfolding of the central deity into many secondary deities, both male and female: the central deity divides himself into nine male deities who, likewise, become ninefold which results in the creation of eighty-one female deities, the so-called Dūtīs. There are, therefore, nine groups each with nine Dūtīs, presided over by the nine male deities. The groups are seated on nine eight-petalled lotuses which together compose the eight petals and pericarp of another lotus.

As was noted earlier, the Devīs of the first *cakra* represent entities which belong to the *tattva-*, *kalā-* and *varṇa-adhvan*. The Dūtīs of the present *cakra* symbolize another component of the sixfold path, namely the *pada-adhvan* which consists in this case of eighty-one *padas* derived from the Navātman. In addition to this main aspect of their symbolic meaning, each group of nine Dūtīs is also associated with a special 'field of authority or competence' (*adhikārapada*).

The Dūtīcakra is discussed in the second part of KMT chapter 14, that is, in 14.62–94 which amounts to 33 verses. These lines deal successively with the description of the place where the Dūtīs abide (14.62–67ab), the central deity and the male deities he creates (67cd–71), the creation of the Dūtīs (and *padas*), and the enumeration of their names along with certain characteristics (72–92ab), and some concluding remarks (92cd–94).

Corresponding passages in the parallel versions are found in the following chapters: ṢSS 22, ŚM 16 and GS 17. Chapter 22 of the ṢSS contains 62.5 verses which is almost double the number of relevant verses in KMT 14.62–94. In this chapter the deviation from the text of the KMT is rather great, as nearly half the number of *ślokas* in KMT 14.62–94 do not occur here. In fact, the ṢSS omits 13 verses from the KMT, which for the most part occur in the lines which present the names of the Dūtīs (KMT 14.75–92ab). In the ṢSS the corresponding lines (viz. 22.25–61) are rewritten in a different, more expended form which is the main reason for the greater number of verses in this text. The most significant features of

the additional lines of the ṢSS are the emphasis put on the *mantra*- or *pada*-form of the Dūtīs, as well as the attention paid to some details of the graphic representation of this *cakra*.

ŚM chapter 16 contains as many as 92 *ślokas* which, with only a few exceptions, include all the lines of KMT 14.62–94.[1] This means that the ŚM follows the text of the KMT on the Dūtīs more conscientiously than the ṢSS. As was the case with the Devīcakra, the additional lines mainly concern the description of the mental image of the deities involved. This chapter of the ŚM corresponds to GS chapter 17, which is incomplete in Pāṇḍeya's edition of the text. However, the extant verses of the GS (i.e. 17.20cd–81ab) are all found in the ŚM.[2]

In the following pages the first section will discuss the male and female deities of the Dūtīcakra and their relation to one another. The second section deals with the location and graphic representation of the Dūtīcakra, as well as the interrelation which exists between the Devī- and the Dūtīcakra. The third section considers the symbolic meaning of the Dūtīs.

1 The deities: Bhairavas and Dūtīs

As the second *cakra*, the Dūtīcakra is associated with Viṣṇu, the second deity of the well-known Hindu triad. In his manifestation as Ananta, Viṣṇu occupies the central position in the Dūtīcakra (KMT 14.71a). For this reason the abode of the Dūtīs is called Viṣṇupura, the city of Viṣṇu (14.62d), and this second *cakra* itself is also referred to as the Viṣṇucakra (*dvitīyasya viṣṇucakrasya*, ṢSSc fol. 113ʳ).

As mentioned above, this central deity Ananta multiplies himself into the deities

1 KMT 14.62–63ab are omitted and 14.87 is not found *verbatim* but, for grammatical reasons, is enlarged to one and a half verses in ŚM 16.57, 58a and d (see p. 76, n. 22). About 58 *ślokas* are added. In the initial part of this chapter of the ŚM two verses are included which correspond to KMT 14.58b–59 and should therefore belong to the description of the previous *cakra*; cf. p. 238 n. 59.

2 In Pāṇḍeya's edition GS chapter 17 starts with the second half of *pāda* 40c (... *ḍimanibhā*) and ends with the first four syllables of *pāda* 101c (*bandhūkadā*...). The text, however, appears to be slightly disordered. From a comparison with the text of the ŚM it turns out that the lines GS 17.81cd–101ab should precede *pāda* 40c. This means that they are, in fact, the lines 20cd–40ab and also that the four syllables of *pāda* 101c are the missing syllables of *pāda* 40c, which therefore runs: *bandhūkadāḍimanibhā*, 'resembling the flowers of the *bandhūka* and the fruits of the pomegranate tree,' which is said of the Dūtīs of the fourth group. This sequence is also confirmed by the contents. In GS 17.81cd (= KMT 14.75ab) the enumeration and description of the Dūtīs starts. Obviously, one folio (containing the lines numbered as 81cd–101c in the edited text) of the manuscript of the GS was not in its right place; whereas Pāṇḍeya says that in the initial part of this chapter two *patras* are lost, actually only one is lost at this point. In the extant part of the GS the lines corresponding to ŚM 16.58ab and 62ab are missing.

of the Dūtīcakra. He divides his own self nine times (*vibhajya navadhātmānaṃ*, KMT 14.71c; *navadhā saṃsthito 'nanto*, ŚM 16.15a) and thereby creates nine male deities who are called 'Shining Lords' (*bhāsvareśvarāḥ*, KMT 14.71b), Bhairavas (*navabhairava-*, ṢSS 22.1d) or Siddhas (*siddhānāṃ navakaṃ*, ṢSS 22.14b). These are named: Kapāla, Caṇḍalokeśa, Yogeśa, Manonmana, Hāṭakeśvara, Kravyāda, Mudreśa and Diṅmaheśvara; Ananta himself is the ninth one who occupies the central position (KMT 14.70–71ab). Each of these nine deities enfolds himself again into nine (*ekaikā navadhātmānaṃ, punaś caivaṃ sṛjanti te*, 14.72ab). As a result nine times nine *padas* are created (72c, see below), which are said to be the cause of the Dūtīs (*dūtīnāṃ kāraṇātmakam*, 14.72d). Thus, eighty-one Dūtīs came into existence, arranged in nine groups of nine Dūtīs each.

The Bhairavas and their Dūtīs are placed on nine eight-petalled lotuses (cf. *padmanavakaṃ dūtīcakram*, KMTc fol. 49^{v}), which are situated in the eight points of the compass and their centre (ṢSS 22.25 ff.; ŚM 16.21 ff.). The pericarp of each of these nine lotuses is occupied by a Bhairava and one of the nine Dūtīs as his consort; the eight petals are the seat of the other eight Dūtīs of the same group.

Before dealing with the separate groups, some preliminary remarks may be in order. The KMT merely enumerates the names of the nine Bhairavas (14.70–71ab) and the eighty-one Dūtīs (75–92ab), but does not explicitly say which Bhairava belongs to which group of Dūtīs. Nor does the KMT indicate the central Dūtī of each group, or the compass points these groups occupy. The only exception is the case of the first mentioned nine Dūtīs who belong to Ananta and, like him, are assigned to the centre.

For the other groups we find these data in the parallel versions and the commentaries, but in many instances they do not agree with each other: discrepancies exist with regard to the names of the Dūtīs, the identity of the central Bhairava and his Dūtī, as well as the compass point which the groups occupy in the lotus.

The names of the Dūtīs appear to be more or less the same in the different texts. The ŚM and GS agree almost completely with the KMT in this respect, whereas the ṢSS deviates to a greater extent.[3]

3 As the lines of the KMT which enumerate the names of the Dūtīs are found *verbatim* in the ŚM and GS, only minor variations in the names are shown by these texts. In the ṢSS, which formulates these lines differently, some names are omitted, whereas others are inserted in their place. As a peculiarity of the ṢSS and its commentary we may mention the names ending in *-āyī/āyikā*. For instance, Yāmyāyī occurs instead of Yāmyā, Garbhāyī is found instead of Garbhā. In his Sanskrit Grammar (14th ed. 1975, 466) Whitney mentions a suffix *āyī* and states that 'Only a very few words are made with this suffix.' He gives a few examples and suggests that 'They seem to be feminines of a derivative in *a* made with *vṛddhi*-increment of the final *i* of the primitive.' For instance, *agnāyī* is derived from *agni*. But in the examples mentioned

With regard to the question of which Bhairava belongs to which group of Dūtīs, the following should be observed. Assuming that there exists a relation between the Bhairava and Dūtīs of the same group and that this relation is expressed by their names, the name of the central Bhairava can be inferred in most cases. For instance, the Dūtīs of the third group all express their relation with mind (*manas*) and may therefore be associated with the Bhairava called Manonmana. Indeed, this assumption is confirmed by the ŚM/GS, which mention the central Bhairava of each group, and in some cases also by the KMTc. It turns out then that the Bhairavas are related to the Dūtīs in a sequence other than that mentioned in KMT 14.70.[4] On the other hand, the ṢSS, without exception, follows the order of KMT 14.70 (= ṢSS 22.15). Consequently, the relation between the names of the Dūtīs and their Bhairava is lost in the ṢSS. For instance, the Dūtīs associated with mind belong to Caṇḍalokeśa, according to ṢSS 22.33d.

The question of which Dūtī figures as consort of the central Bhairava seems to be of minor importance. In some cases her name reveals her affinity with the central Bhairava, e.g., Kravyādanāyikā seems to belong to Kravyāda, Manonmanī to Manonmana. In other instances her identity remains doubtful, but she is probably mentioned either as the first or last goddess in each series of nine. In the ṢSS the central Dūtīs are explicitly mentioned together with the central male deity, but without showing any relation to him in their names.[5] For example, the consort of Kravyāda is not Kravyādanāyikā but Kuleśānī (... *karṇikāyāṃ kuleśānī / kravyādena tu saṃyuktā*, ṢSS 22.50bc).

As for the compass points, the texts agree in assigning the first mentioned group to the centre. According to the ṢSS and the KMTc, the other groups are found

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above (Yāmyāyī, Garbhāyī) there is no masculine primitive in *-i*. Perhaps *āyī* is based on a suffix *āī* which is found in names of females in e.g. TĀ 29.29 ff. (*illāī, kullāī*) and KMT 18.37 (*siddhāī, ṛddhāī*; also *āikā* in *dīptāikā, nālāikā*, and *śivāikā*). We may observe that in the latter line (referring to twelve female deities), besides these nominatives, the following datives also occur: *vidyutāyai, vamanyāyai*, and *mahāmukhyai* (besides a nom. *vasumukhī*). Perhaps by analogy with *-mukhyai* (dat.)/*-mukhī* (nom.) a nom. on *āī* is formed: *vidyutāyai* (dat.) would then result in a nom. *vidyutāī*. It should be noted that the commentary on the KMT, when enumerating the names of the Dūtīs, follows the ṢSS rather than the KMT itself. However, the suffix *-āyī* is not found.

4 Following the sequence of the nine groups of Dūtīs as they occur in KMT 14.75 ff., the Bhairavas are found in the order: Ananta, Caṇḍalokeśa, Manonmana, Diṅmaheśvara, Hāṭakeśvara, Yogeśa, Mudreśa, Kravyāda and Kapāla. Perhaps their sequence in KMT 14.70 is changed in favour of correct eight-syllabled *pādas*.

5 This is, of course, a consequence of the fact that, as we have just seen, the ṢSS connects the groups of Dūtīs with different Bhairavas. In four cases the name of the central Dūtī is not found at all in the KMT. With regard to the identity of the central Dūtī we may note that the KMTc again agrees with the ṢSS (cf. n. 3 above).

in the eight quarters from the east to the north-east. The ŚM/GS locate them in a different order, viz. in the south, west, east, and north, followed by the intermediate quarters in the sequence north-east, south-east, south-west, and north-west.[6]

The Dūtīs of the central group (*madhyastha-*, KMT 14.76b) are called Bindukā, Bindugarbhā, Nādinī, Nādagarbhajā, Śaktī, Garbhiṇī, Parā, Garbhā and Arthacāriṇī (14.75). They form the company of Ananta (*śrī anantāṅgasambhūtāḥ*, 14.74a), and Bindukā is indicated as his consort (*karṇike madhyapadmasya, anantaṃ bindukāyutam*, ṢSS 22.25ab); she sits on his lap *(anantotsaṅgagāminī*, ŚM 16.25d). These Dūtīs, at least some of them, show a certain correspondence with the stages of subtle sound manifestation. These stages, from the least to the most subtle (i.e. in involutionary sequence), are known as *bindu, ardhacandra, nirodhinī, nāda, nādānta, śakti, vyāpinī, samanā* and *unmanā*.[7] Bindukā, the central Dūtī, would then denote the most gross stage of *bindu*. Bindugarbhā ('She who is the womb of *bindu*') seems to refer to a stage preceding—from the evolutionary point of view—*bindu* which is either *ardhacandra* or *nirodhinī*.[8] Likewise, the deities Nādinī and Nādagarbhajā ('Born from the womb of *nāda*') stand for *nāda* and its preceding

6 As we mentioned earlier (see p. 33 n. 44), the names of the eighty-one Dūtīs and the nine Bhairavas are also enumerated in KRU 3.155–173. Without exception the first mentioned Dūtī of each group is indicated as the main one. There are some alternative names for the Dūtīs, of which only the important ones will be mentioned in the relevant place. Ananta does not belong to the nine Bhairavas enumerated in KRU 3.171cd–172ab (= KMT 14.70). While the KMT considers Caṇḍalokeśa to be the second Bhairava, in the KRU Caṇḍa and Lokeśa are recognized as two independent deities.

7 For these energies of sound which are successive, increasingly subtle stages in the resonance or sound vibration of the *anusvāra* of a *mantra* and which are finally absorbed into the Ultimate (= Śiva), see e.g., Silburn 1961, 48–51 and Padoux 1975, 82–99 (1990, 93–114). Variations exist both in number and name of these stages, see e.g., the following notes and also Goudriaan 1986, 147 n. 12. Most often they are connected with the *mantra* OṂ and as such are preceded by *a, u* and *m*, but they may be found in relation with any nasalized *mantra*. In the present case they probably refer to the Navātman and are therefore preceded by the letters of this *mantra* (see p. 86 ff.).

8 One of them is not represented as Dūtī. Perhaps *bindu* includes—at least in this particular case—*ardhacandra* considering the close relation between these two stages. Indeed, *bindu* is the dot and *ardhacandra* the crescent in the sign ◡ of the *anunāsika*. See e.g., Silburn 1961, 49 n. 6 and NT 21.66–67 (cf. Padoux 1975, 95 f.; 1990, 108 f.). See also Brunner 1977, 395 n. 433 (referring to a series of ten which includes *a, u, m*, and *bindu*, but omits *ardhacandra* and *nādānta*): '*bindu*, peut-être associé à l'*ardhacandra*.' Bindugarbhā would then refer to *nirodhinī*. In other instances, however, the KMT does mention *ardhacandra* as an independent stage. See e.g., 11.9cd (*tato nādo nirodhaś ca, ardhacandram anukramāt*; cf. p. 29) and 11.85d (*ardhacandravinirmitam*, called *candra* in 11.93b; here a series of eight stages is involved as *śakti* is omitted; for this series see Heilijgers 1990, 57 f.). Cf. also the goddess Ambikā of the Khecarīcakra who is identified with the *ardhacandra* (see p. 170).

stage *nādānta*, respectively. Then follows the Dūtī called Śaktī who evidently represents the stage of *śakti*. The next Dūtī is indicated as Garbhiṇī, but she is also called Śaktigarbhā ('She who is the womb of *śakti*')[9] and may therefore denote the stage *vyāpinī* which precedes the stage of *śakti*. The meaning of the last three Dūtīs (Parā, Garbhā and Arthacāriṇī), however, remains undefined in this respect. The next two stages of sound manifestation are the most subtle ones called *samanā* and *unmanā*. But there is no clear evidence that Parā and Garbhā (who probably has to be explained as Paragarbhā by analogy with Nādinī and Nādagarbhajā, see above) refer to those stages.[10] The same holds true for the last mentioned Dūtī, Arthacāriṇī ('Leading to the goal'), who should then refer to the Ultimate into which the nine sound energies are absorbed.[11]

Although some problems remain, the stages of subtle sound manifestation, either partly or perhaps in a slightly different composition, seem to be involved.[12] The commentary on the KMT mentions these nine stages, in the form generally recognized (see above), in connection with the Navātman (see below) and associates them with the nine Bhairavas (and therefore with the nine lotuses, not with the central one only): *unmanā* with Kapālīśa, *samanā* with Caṇḍa, etc., and finally *bindu* with the central deity Ananta (*madhyapadme karṇikāyāṃ navātmā sthitaḥ / tasya u[n]manā kapālīśaḥ*... (etc.), fol. 48ʳ). Thus we may observe that the central part of the Dūtīcakra occupied by Ananta and his Dūtī Bindukā is associated with *bindu*, the most gross stage in subtle sound manifestation. The other (more subtle) stages surround this central *bindu*, located either, as represented by the goddesses Bindugarbhā, etc., on the eight petals of the inner lotus (KMT) or, as represented by the eight Bhairavas, on the centre of the eight outer lotuses (KMTc). This might be surprising because, generally speaking, the central part of a lotus or *maṇḍala* symbolizes the most subtle or highest state or principle, out of which the less subtle ones evolve. On the other hand, this central point is usually called *bindu* as the

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9 She is named thus in KRU 3.162c and ṢSSc fol. 121ʳ.

10 In this connection we may refer to KMT 11.9–11 where some of the stages of this subtle sound evolution are dealt with; a *para-bindu* is mentioned which is presided over by the stage of *śakti* (*rūpātītāt paro binduḥ, śaktyadhiṣṭhita bhāsvaraḥ*, 9ab).

11 Instead of Arthacāriṇī in KMT 14.75d (*parā garbhārthacāriṇī*) the ŚM mentions Dhāriṇī as the final Dūtī (*parā garbhā ca dhāriṇī*, 16.21d; cf. the corresponding GS 17.82b: *parā garbhāvadhāriṇī*). This Dūtī is called Antyacāriṇī ('Moving in the Ultimate'?) in ṢSS 22.27b and KMTc fol. 48ʳ. In KRU 3.162d–163a the last three Dūtīs are called Kalā, Kalagarbhiṇī and Kalādhārī.

12 Between Garbhiṇī and Parā the ṢSS and KMTc insert a Dūtī who is named Catrāyī in ṢSS 22.27a (Datrāyī in the ṢSSc) and Dhātrī in KMTc (fol. 48ʳ); in order to maintain a number of nine Dūtīs they omit either Bindugarbhā (ṢSS and its commentary) or Bindukā (KMTc). The KMTc also omits Garbhā and adds Nirācārā as the highest Dūtī. Hence, the correspondence to the stages of sound manifestation is even less clear in these texts.

source of manifestation; accordingly, the KMT, etc., place the *bindu*—which after all is the source of the gross phonic manifestation—in the centre.

The second group is formed by the Dūtīs called Caṇḍā ('Impetuous'), Caṇḍamukhī ('Ardent-faced'), Caṇḍavegā ('Whose impetuosity is furious'), Manojavā ('Swift as thought'), Caṇḍākṣī ('Fierce-eyed'), Caṇḍanirghoṣā ('Shrill-noised'), Bhṛkuṭī ('Frowning'), Caṇḍanāyikā ('Caṇḍa's Mistress') and Caṇḍīśanāyakā ('Mistress of Caṇḍīśa') (KMT 14.77–78a).[13] They express different aspects of the Goddess in her fearsome form and are connected with the Bhairava Caṇḍalokeśa (Caṇḍeśvara, KMTc fol. 48ʳ; cf. *caṇḍasyotsaṅgagāminī*, ŚM 16.31d, which is said of the central Dūtī). His Dūtī is probably Caṇḍīśanāyakā.[14]

The Dūtīs of the third group are named Manojavā ('Swift as the mind'), Mano'dhyakṣā ('Controller of the mind'), Mānasī ('Mental'), Mananāyikā ('Lady of the mind'), Manohārī ('Mind-enticing'), Manohlādī ('Mind-delighting'), Manaḥprīti ('Joy of the mind'), Maneśvarī ('Mistress of the mind') and Manonmanī ('Transcending the mind') (KMT 14.79–80a). Their names all give expression to their relation with mind (*manas*) and they therefore belong to the Bhairava called Manonmana;[15] his Dūtī seems to be the last-mentioned one who is Manonmanī.[16]

The Dūtīs of the fourth lotus stand for the eight points of the compass and their centre. Starting with the east, they are called (14.81): Aindrī, Hutāśanī, Yāmyā, Nairṛtī, Vāruṇī, Vāyavī, Kauberī and Aiśānī; the ninth Dūtī in the centre is Laukikeśvarī ('Lady of the world') who might be interpreted as encompassing all the quarters.[17] Their Bhairava is obviously Diṅmaheśvara ('Sovereign of the quarters').

13 Instead of *caiva* in 14.77a (*caṇḍā caṇḍamukhī caiva*) both the ŚM and the GS read a second *caṇḍā*, which increases the number of Dūtīs to ten. Compare KMT 21.34c which likewise reads *caṇḍā caṇḍamukhī caṇḍā* (the second *caṇḍā* not in mss. C and E which have resp. *devī* and *caita* instead) but refers to another series of deities who are apparently thirteen in number. ṢSS 22.30 and KMTc fol. 48ᵛ also add a second Caṇḍā between Caṇḍamukhī and Caṇḍavegā, but they omit Caṇḍanāyikā so that the number of Dūtīs remains nine.

14 Obviously, *caṇḍīśanāyakopetā* (14.78a) refers to a female deity Caṇḍīśanāyakā and not to a male deity Caṇḍīśanāyaka. Cf. ŚM 16.27c reading *caṇḍīśanāyikopetā*. For the feminine suffix *-akā* instead of *-ikā*, see Goudriaan 1988, 68. The ṢSS and KMTc omit this Caṇḍīśanāyakā and indicate Sarvalokeśvarī (ṢSS 22.29c, KMTc fol. 48ᵛ) as the central Dūtī.

15 He is called Mananātha in GS 17.98b (*mananāthotsaṅgagāminī*, which counts nine syllables; cf. the corresponding *sanāthotsaṅga-* in ŚM 16.37d) and Mananteśa(?) in KMTc fol. 48ᵛ.

16 ṢSS 22.33c and the KMTc give her name as Manojavā.

17 The text of the critical edition reads *kaulikeśvarī* in 14.81d (*aiśānī kaulikeśvarī*; cf. *aiśānī ca kuleśvarī* in ŚM 16.39b = GS 17.99d), but mss. ABF and ms. E (as well as the corresponding line in the Laghvikāmnāya and KRU 3.166b) have *lokikeśvarī* and *laukikeśvarī*, respectively. In view of the sense the reading *laukikeśvarī* would appear to be preferable to *kaulikeśvarī*. Cf. also KMTc fol. 48ᵛ which mentions Lokeśvarī as the central Dūtī. This central goddess is called Ananteśvarī in ṢSS 22.37c.

The fifth group is formed by the Dūtīs who are collectively named the 'Yoga-Dūtīs' (KMT 14.84b). They seem to be eight in number: Hiraṇyā ('Gold'), Suvarṇā ('Golden'), Kāñcanī ('Made of gold'), Hāṭakā ('Golden'), Rukmiṇī ('Adorned with gold'), Manasvī ('Bright'), Subhadrā ('Glittering') and Jambuhāṭakī ('Golden as the Jambu'?) (KMT 14.83). However, instead of Jambuhāṭakī the ṢSS mentions two deities who are named Jambukāyī and Hāṭakī (ṢSS 22.43cd).[18] We may assume that this separation of Jambuhāṭakī is also intended in the KMT, even though in this case a goddess named Hāṭakī/ā occurs twice. The KMTc (fol. 49^r) indicates Yogeśa ('Lord of Yoga') as the central deity of these Dūtīs which agrees with their collective name 'Yoga-Dūtīs.'[19] However, we may observe that the names themselves of the Dūtīs point rather to Hāṭakeśvara ('Lord of gold'), as their male deity: they denote gold, are associated with gold or express some characteristic of this metal (Manasvī and Subhadrā); Jambukī seems to refer to the river that flows from the mountain Meru and is, like Meru, associated with gold which was found in this river.[20] The central Dūtī is most probably the last-mentioned Hāṭakī. Indeed, if Hāṭakeśvara is the central deity, Yogeśa should belong to the next group.

The Dūtīs of the sixth group are named Vāgvatī ('Lady of speech'), Vāc ('Speech'), Vāṇī ('Eloquent speech'), Bhīmā ('Fearful'), Citrarathā ('Whose vehicle is bright'), Sudhī ('Intelligence'), Devamātā ('Mother of the Gods'), Hiraṇyā ('Gold') and Yogeśī ('Mistress of Yoga') (KMT 14.85). Their names do not seem to express a common characteristic; only the first three have names referring to speech. In ŚM 16.53b (*hāṭakeśasamanvitā[ḥ]*) and 56b (*hāṭakotsaṅgam āśritā*) Hāṭakeśa is designated as their Bhairava, but he might also be Yogeśa, as was mentioned in connection with the previous series of Dūtīs. The central Dūtī is probably Yogeśī.[21]

The seventh lotus is occupied by the Dūtīs who are called the 'tawny Dūtīs' (*piṅgadūtyo*, KMT 14.88a). These are Vajriṇī, Śaktī, Daṇḍī, Khaḍginī, Pāśinī, Dhvajī, Gadī, Śūlinī and Padmī (14.87).[22] Each of their names denotes the posses-

18 Cf. KMTc fol. 49^r which also mentions two names, namely Jambukī and Bhaṭṭanī.

19 Cf. also *yogākhyā* ('called Yoga,' 14.82d and in GS 17.100d, but *yogāḍhyā*, 'rich in Yoga,' in ŚM 16.40b) which refers to the creation of the Dūtīs of this group. In the ŚM/GS the central male deity of this fifth group is Lokeśa (ŚM 16.51b), whereas that of the previous group is indicated as Yogeśa (ŚM 16.44b and 45a). The Dūtīs of the fifth group are correspondingly called the Lokadūtīs (ŚM 16.46d and GS 17.46b) instead of Yogadūtīs in the KMT. Lokeśa and Yogeśa seem to have changed places here. Lokeśa is obviously the same as Diṅmaheśvara and should therefore be connected with the previous group standing for the points of the compass.

20 Cf. the term *jāmbūnada* which denotes gold from the Jambū river, or any gold.

21 She is called Vibhāvasī (?) in ṢSS 22.45b or Vāgīśvarī in KMTc fol. 49^r.

22 Some of the names of this group are formed by an irregular adjective in *-ī* (instead of *-inī*; *śakti* in *pāda* a stands m.c. for *śaktī*). The regular feminine forms are found in the corresponding

sion of a particular attribute, namely a thunderbolt, a spear, a staff, a sword, a noose, a banner, a club, a lance, and a lotus, respectively. Their Lord is Mudreśa, the 'Lord of Gestures' (KMTc fol. 49r; *mudreśvarasamāyuktā, mudreśāṅgasamudbhavā[ḥ]*, ŚM 16.58cd) which refers, in addition to the attributes, to the various gestures or positions of the hands. Padmī appears to be Mudreśa's partner.[23]

The eighth group is composed of the deities Lambā ('Flabby'), Lambastanī ('Flaccid-breasted'), Śuṣkā ('Emaciated'), Pūtivaktrā ('Fetid-mouthed'), Mahānanā ('Big-faced'), Gajavaktrā ('Elephant-faced'), Mahānāsā ('Big-nosed'), Vidyut ('Lightning') and Kravyādanāyikā ('Lady of the flesh-eaters') (KMT 14.89). Their names express their individual inauspicious features which apparently accords with their involvement in destruction (cf. *kālānalāntare dūtyaḥ, saṃhārapadasaṃsthitāḥ*, 14.90ab). Their central deity is Kravyāda (*kravyādotsaṅgam āśritā*, ŚM 16.70d) who is accompanied by Kravyādanāyikā.[24]

Finally, the ninth group consists of the Dūtīs Suprabuddhā ('Completely enlightened'), Prabuddhā ('Enlightened'), Caṇḍī ('Passionate'), Muṇḍī ('Bald'), Kapālinī ('Bearing a skull as alms-bowl'), Mṛtyuhantā ('Destroying death'), Virūpākṣī ('Having deformed eyes'),[25] Kapardī ('Wearing knotted hair') and Kalanātmikā ('Murmuring')[26] (KMT 14.91). In this case their names seem to express their involvement in yogic practices, and they belong to the Bhairava called Kapāla (*kapālīśasamudbhutā[ḥ]*, ŚM 16.72c). His consort is Suprabuddhā.[27]

So much for the names of the eighty-one Dūtīs and their relationship with the nine Bhairavas. It may be noted that, generally speaking, the mutual relationship of the nine Dūtīs within the same group, as well as their relationship with the central Bhairava, is expressed rather clearly in the KMT. For the most part the ŚM and the GS agree with the KMT and, apart from two exceptions, confirm the assumed identity of the central Bhairava of each group. The latter two texts also offer some details about the mental image of the Dūtīs which is the same for all nine Dūtīs in each group (ŚM 16.22cd ff.).[28] On the other hand, the ṢSS (and its commentary)

lines ŚM 16.57–58a (= GS 17.56cd–57ab; a line corresponding to ŚM 16.58ab is missing in the GS): *vajriṇī śaktiṇī caiva daṇḍinī khaḍginī tathā / pāśinī dhvajanī* (GS: *dhvajinī*) *caiva gadinī śūli[nī] tathā // padmanī. . . .* For the alteration *anī/inī* see Goudriaan 1988, 67 f.

23 The ṢSS and KMTc omit Padmī. In her place ṢSS 22.50b indicates Kuleśānī (Kuleśinī in KMTc fol. 49r) as the central Dūtī. The other names are the same as in the KMT.

24 ṢSS 22.54a indicates the first mentioned goddess, who is here called Lambāyikā, as the central one.

25 Virūpākṣa is also a name of Śiva on account of his odd number of eyes (i.e. three).

26 Or 'of inciting nature'? She is called Khecaranāyikā, 'Mistress of the Khecaras,' in ṢSS 22.60d.

27 She is called Suprabhā ('Beautiful') in ṢSS 22.58b (*karṇikāyāṃ tu suprabhā*) and Suprasiddhā ('Completely Perfect') in KMTc fol. 49v.

28 All of them have four arms, one face and three eyes. With each group the colour, attributes and

is less systematic in its treatment of the nine groups. It sometimes replaces a Dūtī of the KMT with a different Dūtī who has no connection with the others of the group. For instance, instead of Caṇḍīśanāyakā of the second group the ṢSS inserts Sarvalokeśvarī (cf. also n. 12 on the central Dūtīs representing the stages of subtle sound manifestation). We also saw earlier how the Bhairavas have no relation to the groups. The ṢSS is partly followed by the KMTc, namely with regard to the names of the Dūtīs. The question of which quarters the groups occupy remains undecided. There seems to be no decisive evidence to go by either the ṢSS or the ŚM (see p. 72).

2 Location and graphic representation

We mentioned earlier that the Dūtīs are seated on nine eight-petalled lotuses which are situated in the eight quarters and their centre. We will now deal in detail with the position of these lotuses and explain their location in the human body, the graphic representation of the Dūtīcakra, and the interaction which exists between the Dūtī- and the Devīcakra.

In the body the location of the Dūtīcakra is indicated as the *udara*, the belly (KMT 14.93b). Or, to put in another way, the Dūtīcakra is said to be situated above the earth-*cakra* which denotes the Devīcakra (*dūtīcakraṃ tu tasyordhve, pṛthvīsaṃjñasya...*, ṢSS 22.4ab). As the Devīcakra is assigned to the region below the navel, the *udara* should denote that part of the belly which lies above the navel. On the question of whether the navel itself is included, it may be observed that in the system of the classical Ṣaṭcakra the navel is the location of the Maṇipūra. According to the KMT, however, the Maṇipūra consists of twelve parts which are assigned to different regions of the lower half of the body, among which the *udara*, the navel and the left and right side of the cavity of the abdomen (*kukṣi*) are mentioned (Heilijgers 1990, 58). In this case the *udara* seems to exclude the navel. The ṢSS, on the other hand, wrongly associates the Dūtīcakra with the Svādhiṣṭhāna stating at the end of its discussion of the Dūtīcakra that thus the Svādhiṣṭhāna, fixed in *aṇu*, has been described (*kathitaṃ tava deveśi, svādhiṣṭhānam aṇau sthitam*,

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ornaments vary. In some instances the colour and further description of a group agrees with its general characteristic. For instance, the Dūtīs of the eighth group which is associated with destruction are described as having a black colour (*kṛṣṇābhā[ḥ] kṛṣṇavarṇābhā*, ŚM 16.66a = GS 17.64c); they have red eyes and are very terrible and quite frightening to look at (*raktanetrā mahāraudrā[ḥ], kiṃcid dṛṣṭau ca bhīṣaṇāḥ*, 68cd = GS 17.67ab). The colour of the fifth group which is associated with gold is like refined gold (*taptahāṭakavarṇābhā*, 47c = GS 17.47a). We may observe that the Bhairavas are not described in the ŚM and GS which is rather strange.

22.65ab;[29] cf. ṢSSc fol. 122^{v}: *svādhiṣṭhānasthānam.* But as we saw earlier the Svādhiṣṭhāna, represented as a hexagon, forms part of the Devīcakra. Perhaps, the ṢSS associates the Dūtīcakra with the Svādhiṣṭhāna because of the Dūtīcakra's connection with Viṣṇu and the element water (see below). In the classical system of the Ṣaṭcakra the Svādhiṣṭhāna is indeed associated with this deity and element.[30]

The abode of the Dūtīs is described in the lines KMT 14.62–69ab. Their region is called Viṣṇupura, the site of Viṣṇu, which lies in the waters (*apsu viṣṇoḥ puraṃ mahat*, 62d). In graphic representation Viṣṇupura is to be envisaged as a crescent (*ardhendu-*, 63a; *viṣṇupuram ardhacandrākāram*, KMTc fol. 47^{r}). But it is also described as a lotus, which has nine lotus-stalks (*navanālopaśobhitam*, 63d), petals like lotuses (*padmapattram*, 64a) which are eight in number (see below), as well as sixteen petals (*ṣoḍaśāraṃ*, 64b). This lotus seems to be situated above the crescent (cf. ŚM 16.7: . . . , *ṣoḍaśāram. . . / . . . , ardhacandraṃ tato 'py adhaḥ*; see Fig. 4).[31] In this sixteen-petalled lotus Ananta abides in the company of the Dūtīs (67–69ab).

Apparently, Viṣṇupura, as the abode of the Dūtīs, is characterized by both the crescent and the lotus above it. This description is particularly expressive of the association of the Dūtīcakra with the element water. While the crescent itself symbolizes water (see p. 20), the combination of crescent and lotus is also considered as the symbol of the element water.[32] The association of the Dūtīcakra with the element

29 The meaning of *aṇu* is not clear. It might denote the soul, but *aṇu* or *āṇava* may also refer to the fourth of the *ṣaḍadhvan* which is mostly called *mantra* or *māntra* (see e.g., Schoterman 1982, 34).

30 In this connection we may refer to a few lines in the KMTc which appear to indicate that the Svādhiṣṭhāna lies between the Devī- and the Dūtīcakra: *pūrvamuktasādhāraṇebhyor* (=-*ayor*?) *madhyaṃ svādhiṣṭhānaṃ // // idānīm anyad apy ucyate / svādhiṣṭhānārabhyo madhyam ardhacandrākhyaṃ sthānaṃ* / (fol. 47^{r-v}): 'The Svādhiṣṭhāna is the centre between the two which were described before and have the same base. Now a different aspect will be described: the place called the crescent [i.e. the Dūtīcakra, see below] is the centre starting from the Svādhiṣṭhāna.' Although the Devīcakra comprises both the Ādhāra and the Svādhiṣṭhāna, the Devīs themselves are localized in the square representing the Ādhāra (see p. 56 ff.). This may be the reason why the Svādhiṣṭhāna is considered to be situated between the Devī- and the Dūtīcakra.

31 See also ṢSSc fol. 119^{r} which states that the sixteen-petalled lotus is above the ships and boats (*potanāvopari ṣoḍaśāram*); for these ships in association with the crescent, see p. 239 n. 62.

32 See e.g., Kṣemarāja's commentary on NT 3.11cd (*sitārdhacandrātma-padma-va-lāñchitāpya-*, which also refers to the colour white and the syllable *va* as characteristic of the element water) and ŚT 1.23d–24a (quoted on p. 21 n. 7). Rāghavabhaṭṭa in his commentary on this line of the ŚT gives various possible interpretations according to which the lotus and crescent can be combined. For instance, he explains it as a lotus which is tied or held in a crescent (*ardhendau saṃyutam*), or as a crescent with a lotus on both sides of it (*-ardhendu[ṃ?] kṛtvā tadubhayabhāge sarojadvayaṃ kuryād iti*).

water is explicitly indicated in the ṢSS and the commentaries. The ṢSS mentions the element water as a synonym for the Dūtīcakra when it declares in one of the final lines on this *cakra* that thus the element water has been described (… *kathitaṃ hy etad, āpatattvaṃ*…, 22.64cd; cf. *dūtīcakram a(=ā)patattvātmakam*, KMTc fol. 47^r).[33] In addition to this, the 'waters' are twice referred to, once as the residence of Viṣṇupura (*apsu*, 14.62d), and once as the abode of the central Ananta with the Dūtīs (*mahāmbhasi madhye*, 69a). In this case the primeval waters are meant, not the element water.

As we saw above, the lotus itself, where the Dūtīs abide, is furnished with petals like lotuses, as well as with sixteen petals. Herewith obviously two different rings of petals are meant. The lotus-like petals appear to be eight in number (ŚM 16.5c reads *aṣṭapattram* instead of *padmapattram* in KMT 14.64a) and they constitute, together with the centre of the lotus, the nine lotuses where the Dūtīs are seated. This is evidently what is meant by the statement that those petals have the form of lotuses.[34] Thus, the ŚM states that this eight-petalled lotus must be made ninefold and that there is next (*tatas*) a sixteen-petalled lotus, which apparently implies that the sixteen-petalled lotus surrounds the eight-petalled one.[35] Or as the ṢSSc puts it: 'the nine lotuses are situated on the sixteen-petalled lotus.'[36] According to the ṢSS and its commentary, the sixteen petals are the sixteenfold seat of the vowels.[37] According to the ŚM, these petals are occupied by sixteen Yoginīs who are named Aśvajā, Harṣiṇī, Saumyā, Vidhūmā, Dhūmratejasā, Karṣiṇī,

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33 See also *jalamayaṃ viṣṇupuram* (ṢSSc fol. 118^v).

34 But see p. 239 n. 64 on the translation of KMT 14.64a.

35 ŚM 16.5cd–7 (not in the GS):
अष्टपत्त्रमनौपम्यं कर्णिकाकेशरैर्युतम्॥
नवधा च प्रकर्तव्यं नवधा(=ना)लोपशोभितम्।
शृङ्गाटकर्णिकामध्ये नवधा च विसर्पितम्॥
ततो वै मण्डलाकारं षोडशारं ततः प्रिये।
वृत्ताकारं स्थितं देवि अर्धचन्द्रं ततो ऽप्यधः॥
The expressions *maṇḍalākāra* (7a) and *vṛttākāra* (7c) can possibly be explained as two circles which surround the eight- and the sixteen-petalled lotus, respectively. In ŚM 16.81a the position of the sixteen-petalled lotus with regard to the eight-petalled one is indicated as *atordhvam*. Apparently, *ūrdhva* here denotes 'at the outside' and not 'above'; cf. also p. 118 n. 73, p. 147 n. 80 and the meaning of *ūrdhva* in SvT 10.669 ff. (see p. 24).

36 ṢSSc fol. 119^v: *te ca nava padmāḥ ṣoḍaśārasya upari tiṣṭhanti*; *upari* is explained as 'on, upon' and not as 'above.'

37 ṢSS 22.19ab: *te ca vai ṣoḍaśādhārā[ḥ], pīṭhās teṣāṃ ca madhyataḥ*, 'They are sixteen bases; the *pīṭhas* are in their centre.' The *pīṭhas* denote here the vowels as is explained by the commentary on this line: *tasya ṣoḍaśārasya daleṣu ṣoḍaśapīṭhāḥ / yathā / a ā i ī u ū ṛ ṝ ḷ ḹ e ai o au aṃ aḥ* (fol. 119^v). The KMTc fol. 47^v mentions therefore that the long and short vowels are found in both the Devī- and the Dūtīcakra: *ṣoḍaśāram iti dīrghahrasvau devīdūtyākhyacakradvaye sthitau*. For the sixteen vowels of the Devīcakra, see p. 42 f.

Kṣobhaṇī, Vegā, Sarvagā, Manojavā, Bṛhodarā, Śuṣkāṅgī, Lambā, Lambinī, Śivā and Vyāpinī (ŚM 16.82cd–84ab). Each one of them has a particular colour (white etc., 16.84cd–86), but other aspects, such as the number of arms and eyes, attributes and ornaments are shared by all of them (16.87–90).

Therefore, the lotus which is the seat of the Dūtīs is furnished with two rings of petals: an inner ring of the eight lotus-like petals and an outer ring of sixteen petals. It is, however, remarkable that the eight-petalled lotus is not depicted in the diagrams, as they appear in the commentaries on the ṢSS (see Fig. 4).

The lotus is further described as having nine lotus-stalks (*navanālopaśobhitam*, KMT 14.63d). According to the commentaries, these stalks belong to the nine lotuses of the Dūtīs (cf. *navanālam / arthād vakṣyamāṇaṃ navapadmaṃ / pratināle padmam iti*, KMTc fol. 47^{r}). As we will see below, these lotus-stalks appear to connect the Dūtī- and the Devīcakra.

In KMT 14.67ab it is said that the lotus (where the Dūtīs are seated) floats on heavenly *amṛta*. These Dūtīs, who rise out of the *amṛta* (65d), drop the *amṛta* (again) and by this cause the fourfold creation in the Brahmacakra to take place (66). We saw earlier that the Brahmacakra denotes the Devīcakra. Consequently, the fourfold creation which takes place there must refer to the creation of the four main deities of this *cakra*, who are Kṣoṇī, Śabdadevī, Śrotrikā, and Vācādevī. The origin, therefore, of these main goddesses of the first *cakra* depends on, or is influenced by, some action of the Dūtīs, namely the dropping of the *amṛta*. Unfortunately, neither the parallel versions, nor the commentaries, give any further explanation.

As a second result of this fecundation of the Devīcakra, or rather of its central part, the Brahmapada (*poṣayed brahmaṇaḥ padam*),[38] by Ananta and the Dūtīs (KMT 14.67cd), it is said that the seeds (*bījas*) in the Brahmakanda develop into three sprouts which pass through the 'upper opening' (*brahmakandāntabījānām, ūrdhvarandhrāṅkuratrayam*, 14.68ab). Again the Brahmakanda or *kanda* refers to the Devīcakra and denotes the sevenfold bulb represented by the triangle and the square of the Ādhāra.[39] As we saw earlier, the *bījas* inside this inner triangle are the three syllables *sa, ha*, and *kṣa* (cf. also ṢSS 22.12ab: *brahmakande tu ye bījā[ḥ], pūrvastha[s] tu sa–ha–kṣa–gā[ḥ]*). Out of these *bījas* grow three sprouts which pass through the 'upper opening' (*ūrdhvarandhra*, KMT 14.68b; cf. ṢSSc fol. 119^{r}: *ūrdhvarandhramārgenāṅkuratrayaṃ nirgatam*). It is unclear exactly how we are to imagine this and what is meant by the *ūrdhvarandhra*.[40] The ṢSS adds some

38 Cf. *adhaḥsthitaṃ brahmāṇḍaṃ poṣayati* (KMTc fol. 47^{v}) and *devīsthānaṃ poṣayati* (ṢSSc fol. 119^{r}).

39 Cf. notes 28 and 57 on the translation of KMT 14.25ab and 14.56, respectively.

40 The *ūrdhvarandhra* possibly alludes to the eastern corner of the Svādhiṣṭhāna which is called

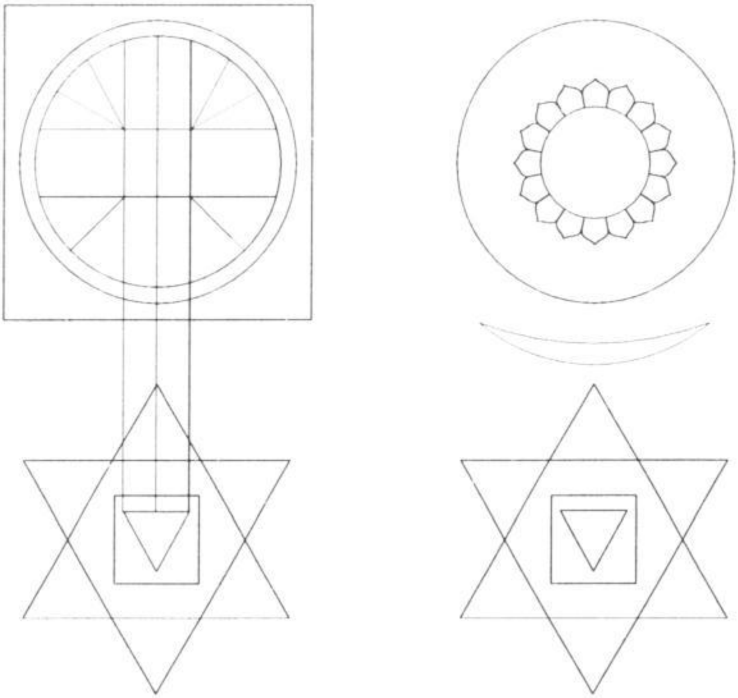

Fig. 4 The combination of the Devī- and the Dūtīcakra as drawn in the commentary on the ṢSS.

The figure on the left side is found in ms. no. 1–30/300, fol. 118^{v}; the one on the right in ms. no. 5–4775/209, fol. 40^{r}. In both figures the Devīcakra is indicated by the hexagon, square and triangle; cf. Fig. 3. But the Dūtīcakra is different. The left drawing omits the *ardhacandra* and in its representation of the Dūtīcakra, it expresses rather the idea of a *cakra* with its spokes (in accordance with the proper meaning of *ṣoḍaśāra*) than a lotus with its petals. The three sprouts sprung from the *bījas* in the Devīcakra, are indicated as three ascending lines. Cf. Fig. 3 showing the origin of those lines. The drawing at the right is more in accordance with the text. It illustrates the Dūtīcakra as the lotus with a crescent below it. Possibly, the nine lotus-stalks are indicated in this figure, but, as the microfilm is over-exposed, they are not to be distinguished. Cf. the text (*kutra / navanālaṃ tiṣṭhati / kathaṃ / yathā*, fol. 40^{r}) after which the figure seems to be inserted. Both figures seem to emphasize the combination of the Devī- and Dūtīcakra rather than to intend to depict the Dūtīcakra itself. Probably, for this reason the eight-petalled lotus of the Dūtīs is not shown.

further details and states that the three sprouts grown out of the *bījas* reach up to the sixteen-petalled lotus (22.12cd). But before that, each of them had become threefold (22.13ab). These nine sprouts are the nine lotus-stalks which are said to come forth from the crescent.[41] Apparently, they become threefold when they pass through the crescent. Out of them the nine lotuses develop (22.13cd–14ab) where the nine Bhairavas and the Dūtīs are seated.[42] Just as the three *bījas sa, ha*, and *kṣa* of the Devīcakra are associated with the three main *nāḍīs*, Iḍā, Piṅgalā, and Suṣumṇā (see p. 50), so the nine lotus-stalks grown out of them are defined as nine *nāḍīs* (*navanāḍīrūpam*, ṢSSc fol. 118^{v}). In this manner the nine lotus-stalks seem to connect the Devī- and the Dūtīcakra.

3 Symbolism of the Dūtīcakra

Having discussed the names of the Dūtīs in relation to the Bhairavas, as well as the position and graphic representation of the lotus occupied by the Dūtīs, I would now like to pay attention to their symbolic meaning. In this regard three aspects are relevant.

In the first place, as was pointed out above, the eighty-one Dūtīs impersonate various concepts which, in one way or another, determine their symbolic identity. It was found that the nine Dūtīs of the same group show a certain coherence, that is, they express a common characteristic or represent a series of related entities. Thus, the nine groups, despite a few inconsistencies, refer to: the subtle stages of sound manifestation (1), some fearsome aspects of the Goddess (2), mind (3), the points of the compass (4), gold (5), mastery of speech (6; only three out of the nine), being endowed with an attribute (7), several anomalous or degenerate bodily features (8) and certain signs, both outward and inward, indicating a meditative attitude (9). For the most part the Bhairavas presiding over these nine groups stand for the same concepts.

Randhra and which—at least in the graphic representation of the Svādhiṣṭhāna—is directed upwards. In that case one has in mind the drawing and not the situation in the body, where the Svādhiṣṭhāna lies on a horizontal level. A similar case of this unusual use of *ūrdhva* (= east) is found in the Mātṛcakra (see p. 104 n. 35).

41 See ṢSSc fol. 118^{v}: *navanālopaśobhitaṃ / tasya ardhacandrā[t] kṛteḥ*(?, ms. no. 5 = 4775/ 209 reads *gataḥ*) *navanālaṃ /*.

42 ṢSS 22.12cd–14ab:
तेषाङ्कुरास्त्रयश्चोर्ध्वे षोडशारे सकर्णिके॥
एकैकं चाङ्कुरे जाता[स्] त्रीणि त्रीण्यङ्कुरा उमे।
तैस्तु पद्मैस्त्रिसंजाता नवनालोपशोभिता[:]॥
तेषु पद्मेषु संजातं सिद्धानां नवकं प्रिये।

This ninefold characterization, however, does not seem to express any internal coherence: the nine groups represent concepts of a quite divergent nature which do not show any affinity to one another, or give evidence of a particular hierarchical order. Although the names of the Dūtīs indicate their allegorical meaning as such, they do not pertain to the main symbolism of the Dūtīs.

A second issue which bears upon the meaning of the Dūtīs and which to some extent is connected with the ninefold characterization of the Dūtīs, concerns the concept of the *adhikārapada*: each class of nine Dūtīs is invested with, or belongs to, a particular 'field of authority or qualification' (*adhikārapada*, KMT 14.74c, or *padādhikāra*, ṢSSc fol. 122^{r-v}).

These nine fields are successively indicated as the *nirācāra*- (KMT 14.76a), the *akuleśa*- (78b), the *unmanaḥ*- (80b), the *samanaugha*- (82a), the *vyāpinī*- (84a), the *vāgeśvara*- (86a), the *mudreśa*- (87d; or *piṅgeśa*- in ṢSS 22.53a), the *saṃhāra*- (90b), and the *niyāmikā-pada* (92a). In this order they refer to the state transcending all practices, the state of Lord Akula (= Śiva), that of the three most subtle stages of sound (viz. *unmanā*, *samanā*, and *vyāpinī*), that of the Lord of Speech and the Lord of Gestures, the state of destruction and the state of Niyāmikā (i.e. the end of emanation; cf. n. 43 below).

In most cases this 'field of authority' is illustrated by indicating the activity involved. For instance, the Dūtīs of the state of destruction are said to destroy the world (*saṃharanti carācaram*, 90d), those of the state of *unmanas* 'cause the mind to transcend itself' (*manaś conmanakārikāḥ*, 80d) and those of the *vāgeśvara*-state are endowed with eloquence and explain everything (86). Sometimes too, this 'field of authority' corresponds with the concepts represented by the Dūtīs: the state of *unmanas* pertains to the Dūtīs whose names express their association with mind (Manonmanī, etc.), the state of destruction is associated with the Dūtīs who stand for several anomalous features of the body, and the state of Niyāmikā is connected with the Dūtīs who express various spiritual states of the *yogin*, as well as some of his outer signs.

In other cases, however, either the involved activity is not indicated (e.g., in case of the Dūtīs of the Akuleśa-state), or it is not possible to determine with certainty a connection between the 'field of competence' and the Dūtīs belonging to it. For instance, the state of *vyāpinī*, one of the stages of subtle sound evolution, does not seem to correspond to its related Dūtīs who characterize gold.

Although the *adhikārapadas* seem to refer to the fields in which particular Dūtīs are especially competent or active, they do not appear to be indicative of the essential meaning of the Dūtīs. As was the case with the concepts represented by particular Dūtīs, the 'fields of competence,' except for the states of *akuleśa*,

unmanā, *samanā*, and *vyāpinī*, do not seem to stand for a series of related concepts, although a certain hierarchy ranging from the subtle to the gross may be recognized in them.[43]

Both aspects dealt with above appear, therefore, to be of secondary importance with regard to the symbolism of the Dūtīcakra. Of quite a different purport is the third concept involved, namely *pada*. This *pada* appears to be the fundamental idea behind the Dūtīs and also accounts for their number being eighty-one.

Several times the texts refer to this concept. The unfolding of the central Ananta results in the *pada*-creation (*padasṛṣṭi*, KMT 14.71cd) which consists of nine times nine *padas* (*navanava padāni syur*, 72c). They are the source of the Dūtīs (*dūtīnāṃ kāraṇātmakam*, 72d) who are said to be enjoyed or governed by the *padas* (*padabhuktigatānāṃ tu*, 73a). Thus, the Dūtīcakra is pervaded by eighty-one *padas* (*ekāśītipadair vyāptam*, 93c). From the parallel versions we may quote ṢSS 22.18cd (*asmiṃ dūtyālaye devi, ekāśīti padāḥ smṛtāḥ*) and ŚM 16.5ab (*vibhajya navadhā devi, ekāśīti padāni tu*).

It will be evident that the Dūtīs and the *padas* are indissolubly connected with each other. Clearly, the Dūtīs symbolize the *padas*. In the present context these *padas* refer to the units of the *pada-adhvan*, one of the components of the sixfold path (*ṣaḍadhvan*, see p. 47). *pada* in this sense denotes a syllable, or group of syllables, which differ from *mantras*, but which, like *mantras*, do not bear a meaning similar to words in an empirical language. They are formed either by a special division or arrangement of the letters of the alphabet, or by decomposition of a *mantra*. For this reason the *padas* vary both in form and in number according to different traditions.[44] The number eighty-one for the Kubjikāmata is confirmed

43 For *nirācāra* as the most supreme state, see e.g., KMT 25.232; for its meaning in the Khecarīcakra, see p. 177 f. The state of Akuleśa corresponds to Parameśvara or the Supreme. This means that two states (instead of one) occur above *unmanā*. Cf. p. 74 n. 12, on the first series of Dūtīs standing for the stages of sound evolution. There we saw that the KMTc adds the Dūtī Nirācārā above Arthacāriṇī. After the stages of *unmanā*, *samanā*, and *vyāpinī* comes the state of Vāgeśvara which should then correspond to *śakti*. The final *adhikārapada* is called Niyāmikā. Niyāmikā or Nivṛtti denotes the 'end of emanation' which, as we saw earlier (p. 47), is associated with the lowest *tattva* earth. Thus a hierarchical order from subtle to gross cannot be denied, but especially the position herein of the states of *mudreśa* and *saṃhāra* is not clear.

44 For the concept of the *pada-adhvan* in the Kashmir Śaiva tradition, see e.g., Padoux 1975, 273–278 (revised in 1990, 348–355). For instance, according to the TĀ and its commentator Jayaratha there are ten *padas* which are 'des «mots»' or rather 'des assemblages de phonèmes obtenus en groupant les cinquante *varṇa* répartis entre les cinq *kalā* selon les *varga*. . . ' (Padoux 1975, 275–276; 'the groups or classes of the fifty phonemes of the *varṇsamāmnāya*. These are distributed between the five *kalā*s,' 1990, 351). The first *pada* then is *kṣa* related to the *kalā* Nivṛtti, the second *pada* is *hasaṣaśa*, the next one *valaraya*, etc. (id., Table on p. 280

by KMT 15.64–65 (. . . *ekāśītipadāvṛtā*. . . *padādhve*. . . ; see p. 136).

As appears from ṢSS 22.25–61 and both commentaries, the eighty-one *padas* of the Dūtīcakra are derived from the Navātman or Navātmāna which runs SHRKṢMLVYŪṂ (see p. 26). These texts enumerate the eighty-one *padas* along with the Dūtīs; each Dūtī is represented by a particular syllable or group of syllables based on the Navātman (see below). Thus it is said that the Dūtīs are born from the Navātman (*dūtayas tatra saṃjātā, navātmānasamudbhavāḥ*, ṢSS 22.17ab). The KMT itself and the ŚM/GS as well are silent on this matter. The only allusion to the Navātman is perhaps found in the expression *navadhātmānam* (KMT 14.71c and 72a) which actually refers to the division into nine of the central deity and of the nine Bhairavas.

The eighty-one *padas* are formed as follows. The nine Dūtīs of the central lotus are all represented by the complete Navātman in its *pada*-form which seems to be SA HA RA KṢA MA LA VA YA ŪṂ (*sa ha ra kṣa ma la va yūṃ ca, dūtī[ṃ] dūtīṃ ca prati priye*, ṢSS 22.25cd).[45] This *pada*, therefore, occurs nine times (cf. *madhyapadme pūrvapattrādi, navabhis tu navātmakaiḥ*, 22.27cd).[46] The eight groups in the compass points are each associated with a particular letter of the Navātman: the central Dūtī of each group is again represented by the Navātman in *pada*-form with the understanding that one letter is omitted successively; the eight attendant Dūtīs are represented by the initial letter of the *pada* in the centre, connected with the eight long vowels. This means that the eastern lotus is occupied by SA HA RA KṢA MA LA VA YA ŪṂ in the centre and the *padas* SĀṂ, SĪṂ, SŪṂ, SṜṂ, SḸṂ, SAIṂ, SAUṂ, and SAḤ in the eight quarters. The Dūtīs of the south-eastern lotus are symbolized by HA RA KṢA MA LA VA YA ŪṂ in the centre and HĀṂ, HĪṂ,

and 358, respectively). Cf. also MVT 2.48 ff., which likewise refers to ten *padas*, but the MVT also mentions a second type of *padas* which are derived from *vidyās* (see Padoux 1990, 352 f.). For the Svacchandatantra which recognizes eighty-one *padas*, see below. For this concept according to the Southern Śaiva tradition, see e.g., Brunner 1977, xviii: 'La Voie des *pada*. . . est faite des mots en lesquels se découpe un long *mantra*, le *vyomavyāpin*.' This *mantra* (which Brunner quotes on p. 240) is divided into either eighty-one or ninety-four *padas* (id., 241 and Pl. VIII). Patni (1980, 33) defines *padas* as 'the numerous words which are components of the sacred formulae (Mahāmantra) of various types. The Padādhva, therefore, is marked with noted variety.'

The term *pada* not only refers to the syllables themselves but also to the sites where those syllables are to be placed. See e.g., Goudriaan (1979, 61), referring to the eighty-one *padas* as 'sites in a yantra to be inscribed with potent syllables.' Cf. also Brunner (1977, 240) referring to the SvT: 'quatre-vingt et une cases (*pada*) du *navanābha-maṇḍala*. . . dont chacune contient l'un des neuf phonèmes suivants: OṂ, YA, VA, LA, MA, KṢA, RA, HA, Ū.'

45 Note that both *pādas* contain nine syllables.

46 The ṢSSc, however, states that the secondary Dūtīs of the central lotus are represented by SĀṂ, SĪṂ, etc., like the secondary Dūtīs of the eastern lotus (*madhyapadmasya sāṃ sīṃ sūṃ sṝṃ sḹṃ saiṃ sauṃ saḥ / dvitīyasya pūrvapadmasya evam eva*, fol. 120^{v}). But later on (fol. 121^{r}) the secondary Dūtīs of the central lotus are all represented by SA HA RA KṢA MA LA VA YA ŪṂ.

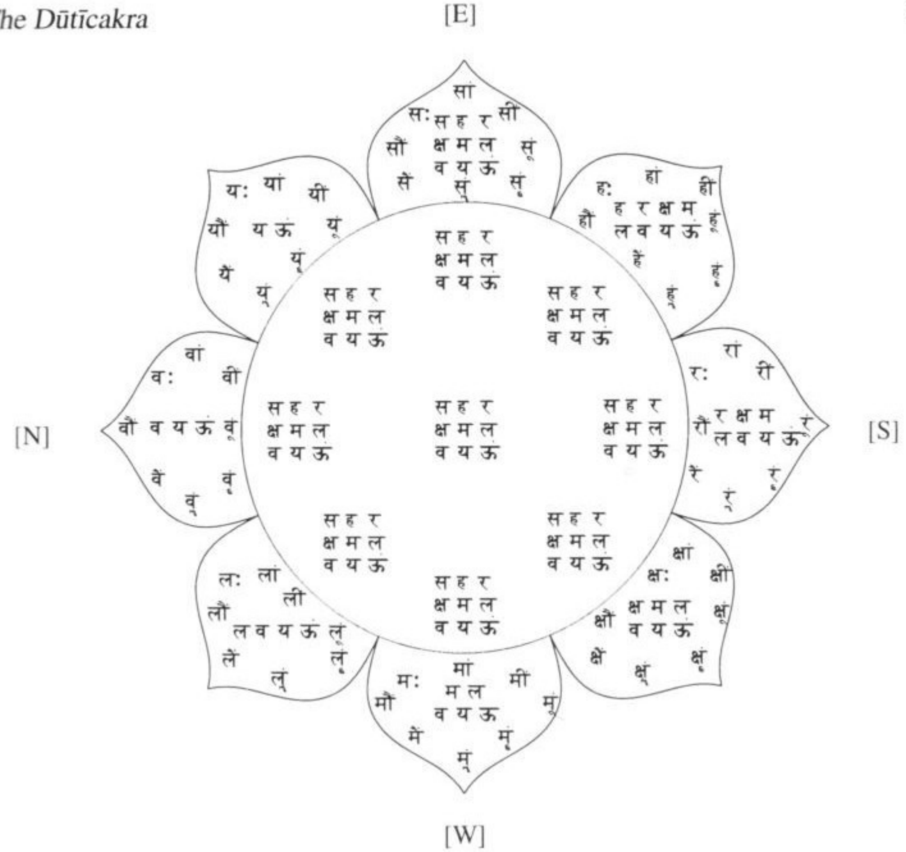

Fig. 5 The eighty-one *padas* of the Dūtīcakra according to the ṢSS

etc., in the quarters, and so on. Finally, the north-eastern group is occupied by YA ŪṂ in the centre and YĀṂ, YĪṂ, etc., in the quarters (see Fig. 5).[47]

47 In lines 22.20–21 the ṢSS refers to the *padas* (also called *kūṭas*) of the Dūtīs in the pericarp of the nine lotuses, but is not completely correct. The text reads:
नवाष्टसप्तषट्पञ्चचतुस्त्रिद्व्येककर्णिकैः।
कर्णिकायां स्थिताः कूटा दूतयो नवभिः कजैः॥
त्यक्तवर्णैस्तु चैकैका अन्तपीठसमन्विताः।
दूतयो मध्यपद्मं च पूर्वपत्त्रादितो न्यसेत्॥
Thus, in 20ab the text states that the pericarps are occupied by nine, eight, seven... and one (*akṣaras*), respectively; this means that each following time one letter is omitted (21a). The ninth pericarp should then be connected with ŪṂ. In fact, however, the *padas* of the central Dūtīs consist of nine, nine, eight, etc., and finally two *akṣaras*. Cf. also the ṢSSc on this verse: the *navātman* is found in both the central and eastern lotus, the *aṣṭātman* in the south-eastern lotus, etc., and finally, the north-eastern lotus is occupied by the *dvayātman* (fol. 120ʳ). As for the expression *antapīṭha* (21b), we have seen before (p. 80 n. 37) that *pīṭha* is a secret word for the vowels (just as *dvīpa* is for the consonants). The term *antapīṭha* appears to denote the short vowels but in the present case it probably refers to the vowel *a* only, which occurs in the *akṣaras*

In this way the eighty-one *padas* of the Dūtīcakra are formed. It may be noted that this treatment of the *pada-adhvan* bears some resemblance to the *pada-adhvan*, as taught by the Svacchandatantra which also recognizes eighty-one *padas*. They are based on the Vidyārāja (*ekāśītipadāny eva, vidyārājasthitāny api*, SvT 4.252ab)[48] which in Kṣemarāja's commentary on this verse is identified as the Navātman. This means that, according to both the Kubjikāmata and the Svacchandatantra, the units of the *pada-adhvan* are derived from the Navātman (*padāni navātmasaṃbandhīny ekāśītiḥ*, comm. on SvT 4.96a; and *padādhvānāṃ navātmasambandhināṃ*, KMTc fol. 48ʳ). The derivation from this ninefold Navātman is what causes the number of the *padas* to be eighty-one.[49]

However, some differences between the two textual traditions may be discerned with regard to details. In the first place, the Navātman itself has a slightly different form in the Svacchanda, namely HRKṢMLVYŪṂ, which means that the initial letter *sa* is not found here. In the second place, the number eighty-one of the *padas* is arrived at in a different way. The *padas*, according to the Svacchanda, are HA, RA, KṢA, MA, LA, VA, YA, Ū, and OṂ. This means that in order to maintain the number nine the final ŪṂ, which in the Kubjikāmata is considered as a whole, consists, according to the Svacchanda, of the two *padas* Ū and OṂ. Consequently, the *anusvāra* (or *bindu*) of the Navātman becomes the *praṇava* OṂ (cf. *praṇavena bindunā*, comm. on SvT 5.8ab). Thus, these nine *padas* occur nine times, each time in a different order. In Kṣemarāja's commentary on SvT 4.102–103 a diagram (*prastāra*, or *navātmaprastāra*, as it is called in his commentary on SvT 4.2) is drawn illustrating the eighty-one *padas*.[50] This implies that in the Svacchanda there are not eighty-one different *padas* but only nine which occur nine times in a different sequence. On the other hand, in the Kubjikāmata the majority of the eighty-one *padas* has a distinct form; only the nine *padas* of the central lotus, as well as the central *pada* of the eastern lotus, are identical.

A final remark concerns the form itself of the Navātman. As was pointed out earlier (p. 26), there is some variation as to where the letter *ra* is placed. According

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of the central *padas*. Indeed, in the centre the Navātman does not occur in its *mantra*-form (SHRKṢMLVYŪṂ) but as *akṣaras* (SA HA RA. . .). The *ādipīṭhas* denote the long vowels; thus it is said in the ṢSSc (fol. 120ᵛ) that the remaining Dūtīs (i.e. the eight surrounding Dūtīs) are connected with the *ādyapīṭhas* (*ādyapīṭhena saha kṛtvā*). In 22.22–23ab the ṢSS refers to the Mātṛcakra where, as we will see below, the secondary Mātṛs are likewise connected with *padas* derived from the Navātman, but now with the short vowels (*antapīṭha*, 22d).

48 See also TS 1.162ab: *ekāśītipadā ye tu, vidyārāje vyavasthitāḥ*.

49 For the *pada-adhvan* according to the Svacchandatantra, see also Padoux 1975, 276–278 (1990, 353–355).

50 For this diagram and the related *navanābhamaṇḍala*, see also Padoux 1975, 278 (1990, 355) and Conio 1986, 103–105.

to the GS, as well as in some passages in the ṢSS, the Navātman seems to run SHKṢMLVRYŪṂ. In this case the first three letters (*sa, ha*, and *kṣa*) are the same as the three *bījas* in the inner triangle of the Devīcakra which grow into the nine lotus-stalks of the Dūtīcakra (see p. 81). This form of the Navātman is, therefore, rather appropriate for the situation in the Dūtīcakra.

From the above it will be clear that the Dūtīcakra may be considered as a representation of the *pada-adhvan*. And thus the Dūtīcakra's main symbolism is indicated. Since the eighty-one *padas* are derived from the Navātman, the important position of this *mantra* and, of course, of its presiding deity Navātma-Bhairava, or Navakeśvara(deva) as he is called in 14.93a, is emphasized. For this reason the central Viṣṇu is also called Navātma-Viṣṇu (KMTc fol. 47^{v}). This association with the Navātman may imply that the Dūtīcakra, like the Navātman itself, is also related to the categories *prakṛti, puruṣa, niyati, kāla, māyā, vidyā* (= *śuddhavidyā*), *īśvara, sadāśiva*, and *śiva* (see p. 27).

THE MĀTṚCAKRA

The third *cakra* is named after the female deities who are called Mahāmātṛs ('great mothers') and Mātṛs ('mothers')[1] and who are localized in the eight-petalled lotus in the region of the heart. Because its position is third in the series of *cakras*, the Mātṛcakra is associated with Śiva and the element fire.

Both in its composition, as well as in its representation in the texts, the Mātṛcakra is rather similar to the previous *cakra*. As in the previous *cakra*, the Mātṛcakra's components are presented in terms of creation, but the number of deities is different in this case. The central male deity creates eight male souls—or rather wakes them up by a commotion of his body—as well as eight females who are the so-called Mahāmātṛs. In their turn, each of the latter unfolds herself into eight submanifestations, and in this way they create the sixty-four secondary Mātṛs.

The Mātṛcakra is primarily concerned with concepts which symbolize, on the one hand, the Supreme Principle and the individual self in various states and, on the other hand, the components of the phenomenal world. As such, the Mātṛcakra seems to accord rather well with traditional views on the eight-petalled lotus of the heart as the seat of the *ātman* and the place where this *ātman* experiences various (mental) states in order to free itself from any bondage or limitation. In its symbolism, therefore, the Mātṛcakra does not show any resemblance to the Dūtīcakra which, as we saw above, represents the *pada-adhvan*. Nevertheless, the Mātṛcakra—at least according to the ṢSS and the commentaries—also appears to be connected with syllables or *padas* which are similar to those of the Dūtīcakra. Each of the Mātṛs is represented by such a *pada*. But while those *padas* are essential with regard to the symbolism of the Dūtīcakra, in the present case they seem to be of secondary importance only.

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1 In the sequel these deities will be referred to as Mahāmātṛs and Mātṛs, untranslated (like the Devīs, etc.) and without regard to the stem used in the texts. In the present lines of the KMT (i.e. 15.1–36ab) the forms are mainly based on the stem *mātrī-* (e.g., *mahāmātryo*, nom. pl. in 15.5a), but also on *mātarā-* (*mātarāṇāṃ*, gen. pl. in 15.1c), on *mātṛ-* (*jalamātā*, nom. sg. in 15.27c), and *mātrā-* (*-mātrodbhavā*, in 15.12a). For the stems *mātṛ-*, etc., see also Goudriaan 1988, 73. In the parallel texts the stem *mātṛ-* is found more often (e.g., *mātṝṇāṃ* in ŚM 17.2a), especially in the compound Mātṛcakra (e.g., in ṢSS 23.1a and 70b; ŚM 17.97c). The stem *mātrī-* is perhaps preferred in the KMT since the names of the female deities of the other series (Devī, etc.) also end in *-ī* (cf. KMT 14.12ab: *devyo dūtyas tathā mātryo, yoginyaḥ khecarīganaḥ*). These Mahāmātṛs and Mātṛs are to be distinguished from the eight Mātṛkās, the Mothers (Brahmāṇī, etc.) who also form part of this *cakra*.

The contents of the passage dealing with the Mātṛcakra, i.e. KMT 15.1–36ab, may be summarized as follows. After the announcement that the Mātṛs will be dealt with (15.1) and a brief reference to their abode (2), the central deity and his eightfold creation are described (3–8). This is followed by the enumeration of the sixty-four ancillary Mātṛs together with their presiding deities who are the eight Bhairavas and the eight Mātṛkās (9–29), some further characteristics of the central deity (30–34) and a few concluding remarks (35–36ab).

The passage corresponding to KMT 15.1–36ab is found in ṢSS 23.1–71ab. Only 17.5 verses of KMT 15.1–36ab occur in the ṢSS; the remaining 18 verses of the KMT are either omitted, or their contents are expressed in a different and more elaborated manner.[2] Furthermore, the ṢSS has another 12.5 *ślokas* which do not occur in the KMT. The additions of the ṢSS mainly pertain to the *pada*-form of the Mātṛs, but they are also concerned with some other details.

In the ŚM the Mātṛs are dealt with in chapter 17, which contains a hundred *ślokas*. Only KMT 15.1–8ab and 9ab occur in this chapter of the ŚM;[3] after the line corresponding to KMT 15.9ab (i.e. ŚM 17.72ab) the text of ŚM 17 is completely different from the KMT.[4] But it turns out that the greater part of KMT 15.10cd–28, especially those lines which enumerate the sixty-four secondary Mātṛs, is found in the ŚM in chapter 18 where the fourth *cakra* formed by the Yoginīs is dealt with (see also Appendix I). This means that, according to the ŚM, the greater part of the sixty-four Mātṛs of the KMT (and the ṢSS) belongs to the Yoginīcakra and moreover, that the ŚM actually presents an alternative list of sixty-four Mātṛs. Consequently, a separate treatment of the Mātṛcakra according to the ŚM is necessary. As mentioned earlier, the chapter of the GS which corresponds to ŚM chapter 17 is missing completely in Pāṇḍeya's edition.

In what follows below, I will first deal with the various deities who form part of the Mātṛcakra. In the second section I will then discuss some particulars with regard to the location and graphic representation of the Mātṛcakra. Section three presents a discussion of the symbolism of the Mātṛcakra, and, finally, section four will deal with the Mātṛcakra, according to the teachings of the ŚM.

2 With the exception of KMT 15.30cd (which is about ṢSS 23.16cd), those 18 lines belong to the lines KMT 15.10cd–28 which enumerate the Mātṛs and correspond to ṢSS 23.18–57. Cf. also n. 8 on Appendix I.

3 They are ŚM 17.6cd–7ab, 10–11, 15cd–16, 17cd, 18cd–20 and 72ab.

4 Some verses, however, occur which correspond to lines of KMT chapter 14. They are ŚM 17.72cd–73ab (KMT 14.82), ŚM 17.78ab (KMT 14.84cd), and ŚM 17.86a (KMT 14.82c).

1 The deities

1.1 The central deity and his consort

The Mātṛcakra is associated with Śiva or Parameśvara who is the presiding deity of this *cakra* (*sa śivaḥ. . . , hṛdisthaḥ parameśvaraḥ*, KMT 15.33ab). In 15.3 he is referred to as the great Lord Piṅgeśa who abides in the centre of the lotus, that is, in its inner triangle (*tatra madhye maheśānaṃ, piṅgeśaṃ. . . / trikoṇapuramadhyasthaṃ,. . .*). He is also referred to as Mitra in KMT 15.8ab where it is mentioned that the eight Mahāmātṛs are born from Mitra's body (*etā aṣṭau mahāmātryaḥ, śrīmanmitrāṅgajodbhavāḥ*). The commentary on this line states that Piṅgeśa occurs in the sense of Mitra (*mitre piṅgeśaḥ*) and that Mitra resides in the pericarp of the central lotus (*madhyapadmasya madhye karṇikāyāṃ / mitranāthaḥ. . .* , fol. 50^r). As will be seen below, Mitra represents the *ātman* in its individual aspect.

The ṢSS, however, holds a slightly different view. Referring to the origin of the Mahāmātṛs the text reads *-mātaṅgajodbhavam* (ṢSS 23.12b) instead of *-mitrāṅgajodbhavāḥ* (KMT 15.8b), which means that the eight Mahāmātṛs are born from Mātaṅga. In the ṢSS Mitra figures as the Bhairava presiding over the eastern petal, which, contrary to the opinion of the KMT, is taken to be the seat of the eight Mahāmātṛs themselves (see below). Consequently, although the relation between Mitra and the Mahāmātṛs is maintained, they are located in a different place.

This central deity (referred to as Deva in KMT 15.30a, Mitreśa in its commentary and Piṅganātha in ṢSS 23.17b) is surrounded by four female deities who are called Raktā, Karālā/Karālī, Caṇḍākṣī, and Mahocchuṣma/Chuṣmakā (KMT 15.30; ṢSS 23.16cd). These female deities are situated in the four directions (*dikcatuṣṭaye*, KMTc fol. 51^v), apparently in a square (*catvāraś ca catuṣkoṇe*, ṢSS 23.17a).

The female partner of the central deity is not mentioned in the KMT, but the KMTc refers to her as the goddess who is indicated by the syllable *ku* and who is the consort of Mitra (*. . . karṇikāyāṃ / mitranāthaḥ śrīkukārā devī. . .* , fol. 50^r). This syllable *ku* undoubtedly refers to Kubjikā. In the ṢSS the central female deity is called Guhyakubjī who is the consort of Piṅganātha (*. . . mahāpadmasya karṇike / guhyakubjīsamāyuktā[ḥ], piṅganāthasamanvitā[ḥ]*, 23.15).

As for Kubjikā or Guhyakubjī being the central goddess, we may refer to two other instances where she is added as the fifth to the four female attendant deities mentioned above, namely Raktā, Karālā, Caṇḍākṣī, and Mahocchuṣmā. In KMT chapter 2 these four deities figure as the local goddesses of the four main *pīṭhas* Oḍḍiyāna, Jālandhara, Pūrṇagiri, and Kāmarūpa.[5] The fifth *pīṭha* (KMT

5 KMT 2.24 ff. relate Devī's journey through Bhāratavarṣa in order to establish her authority

2.101–114) is known as Mātaṅga and, according to the corresponding passage of the ṢSS, is associated with Kuṇḍalinī (ṢSS 4/5.128c) who may be considered as one of Kubjikā's manifestations.[6] As we saw above, in the ṢSS the centre of the Mātṛcakra is associated with a deity named after this fifth *pīṭha* Mātaṅga and also with Kubjikā in her manifestation as Guhyakubjī. Likewise, in KMT 24.101cd–102ab the number of the four goddesses (here named Raktā, Karālā, Caṇḍā, and Ucchuṣmā) is augmented by a fifth goddess who is called Khaṇḍikā. In view of her name, the 'Broken One' (Khaṇḍikā) or the 'Crippled One' (Khañjikā, as read by ms. J; cf. Khañjī in 16.15), this fifth goddess may be conceived of as referring to Kubjikā.

It also appears that Mitra and Kubjikā are represented as a couple on other occasions. For instance, according to KRP 1.2cd Kubjikā is seated on the lap of Mitra (... *kubjikākhyā*... *śrīmitrotsaṅgasaṃsthā*...). A second instance in the same text occurs in a passage which describes the internal worship of the *śrīkrama*, an extended version of the *aṣṭāviṃśatikrama* (KRP 8.14–39ab). The central part of the lotus where this worship takes place is occupied by both Kubjikā and Mitra (*tatra madhye sthitā devi, samitrā śrīkubjikāyikā*, 8.17cd). Again in KMT 17.54a and the ṢSS 1.61a we find the compound *mitreśānasamāyuktā* ('in the company of Lord Mitra'), which apparently refers to Kubjikā.[7]

(*ājñā*). The most important localities she visits are the four places which are appointed by Devī as the four *pīṭhas*. The local goddesses of these places are installed as the main deity of the *pīṭhas*. Thus, the goddess Raktā abides in a little village called Olambikā which is situated in the western Himagahvara and which is next renamed Oḍḍiyāna (2.36–40). Karālī (57d, 63a) stays in Karāla which becomes Jālandhara (50–54). Caṇḍākṣī (65), who is also called Pūrṇarūpiṇī (70d), abides in the great Sahya-forest which is identified with Pūrṇādri (= Pūrṇagiri, 63cd–78). The fourth goddess is called Ucchuṣmā (88a), Kāminī (88c), or Kāmeśvarī (89b). She stays at the river Ucchuṣma in the forest Mahocchuṣma which becomes the *pīṭha* Kāmarūpa (82cd–90). These four goddesses are also known from elsewhere; see, for instance, the Picumata or Brahmayāmala chapter 29 where they figure as the main *śaktis* of Bhairava Kapālīśa (see Goudriaan 1981, 43) and KNT (fol. 53^{r-v}) where they are the partners of the Lords of the four great world periods.

6 See Schoterman (1982, 11) who, explaining the meaning of her name ('bent,' 'curved'), states that 'one should not visualize Kubjikā as some hunchbacked deity,' but that 'the goddess Kubjikā is simply another form of the Kuṇḍalinī Śakti when abiding in the Mūlādhāra Cakra. ...' But it seems to me that Schoterman puts too much emphasis on only one of Kubjikā's aspects. We may note that on the whole the role of Kuṇḍalinī in the KMT is rather vague and she is only referred to a few times.

7 In my opinion both instances refer to Kubjikā who stands at the head of a series of four, but they have been interpreted otherwise. Thus, KMT 17.54a, which is found after a description of the four manifestations of Kubjikā in which she appears in the four stages of *piṇḍa, pada, rūpa*, and *rūpātīta* (17.12 ff.), is interpreted by the editors of the KMT, who disregard the singular, as referring to all the four manifestations of Kubjikā who are then 'connected with

1.2 The eight Mahāmātṛs

By a commotion of his body (*kṣobhayitvā svakāṃ tanum*, KMT 15.4b) the central deity awakens eight *vijñānakevala* souls, as well as eight Mahāmātṛs (15.4cd–5ab). The term *vijñānakevala* ('only consisting of knowledge' or 'isolated by means of knowledge') or *vijñānākala* ('without *kalā* (etc.) by means of knowledge') denotes a special category of individual souls (*pudgala* or *aṇu*). I will return to them and their relation to the Mahāmātṛs later on, but first I will deal with the Mahāmātṛs and their submanifestations.

The eight Mahāmātṛs, called *mudrās* in KMT 15.5a (*aṣṭau mudrā mahāmātryo*),[8] are named Khecarī, Ātmī, Śaśinī, Vahni, Calanī, Bhānumatī, Mahimā, and Sukṛtālayā (15.6–7). They stand for ether (Khecarī, litt. 'She who moves through the sky'), the *ātman*, the moon, fire, wind, the sun, the earth (Mahimā),[9] and water

(the four Siddhas) Mitreśāna etc.' (Goudriaan 1988, 121). Seemingly, these four Siddhas refer to Mitranātha, Oḍḍanātha, Ṣaṣṭhanātha, and Caryanātha, who—at least according to the ṢSS and ŚM—form part of the *aṣṭāviṃśatikrama* and are related to the four main *pīṭhas* Oḍḍiyāna, etc. The second instance (i.e. ṢSS 1.61a) is preceded by some lines (1.53 ff.) which deal with the Siddhas of the same four *pīṭhas* who are here called Cañcala, Āṇavānanda, Vyāparīśa, and Śivānanda. Schoterman (1982, 63) assumes that these are the secret names of the four Siddhas named Mitranātha, etc. As the fifth is mentioned Kulāṃbikā (*pañcamī tu kulāṃbikā*, 54b and 55b) or Kubjikā who has authority over the four *pīṭhas* (*tvaṃ ca vai kubjike svāmi, catuṣpīṭhādhikāriṇī*, 60cd) and who together with Mitreśāna is imagined in the body (*mitreśānasamāyuktā bhāvitāsi kalevare*, 61ab). Schoterman (1982, 63) suggests that Kubjikā 'should not be regarded here as the fifth in a series of five, but rather as the female consort of the four Siddhas' and that Mitreśāna refers to Mitranātha as one of these Siddhas. Thus, in both these instances (i.e. KMT 17.54a and ṢSS 1.61a) Mitreśāna is explained as the first of the four Siddhas of the *pīṭhas*.

However, it seems to me that it is also possible to regard Kubjikā as the subject in KMT 17.54a and that in both cases she transcends the other four, i.e. her four manifestations in the stages *piṇḍa*, etc., and the four *pīṭhas*, respectively (cf. her position in the Mātṛcakra where she, as we have just seen, is associated with the fifth *pīṭha* and stands at the head of the female deities of the four *pīṭhas*). As such she must be associated with Mitreśāna, who is not the same as Mitranātha, but stands for the individual *ātman*; this appears to be confirmed by the KMTc and the ṢSS (see p. 107), at least for KMT 17.54a (= ṢSS 26.62a).

8 According to ŚM 17.71ab they are called *mudrās* because all the directions are 'sealed' by them (*mudritāś ca diśaḥ sarvās, tena mudrā[ḥ] prakīrtitā[ḥ]*). For *mudrā* denoting *śakti*, see e.g., *mudrā śaktir iti khyātā* (KMT 6.76a) and *mudrākhyāḥ śaktayaḥ smṛtāḥ* (6.81b). Especially in Buddhist Tantras *mudrā* is found instead of *śakti*; see for instance Hevajratantra I.5.4–7 (*pañcamudrā*) referring to five females (Snellgrove 1959 I, 61). On *mudrā* in this sense see also Wayman 1962, 75 and Padoux 1990a (in relation to the corresponding bodily postures or gestures). For the eight *mudrās* Khecarī, etc., see also KRU 3.96–126 where next to their names and body location the related posture of the body (*bandha*) is given.

9 Mahimā (litt. 'greatness') here appears to be interpreted as either a variant for Mahī ('Earth') or as 'Mother Earth'; cf. the commentary on ṢSS 23.21b calling her Mahimātrī. Instead of *mahimā* in KMT 15.7c the corresponding ṢSS 23.8c reads *tuhinā* ('Frost,' cf. *tuhinī* in KMT

(Sukṛtālayā), respectively. The association of Sukṛtālayā with water is not obvious since her name means 'She whose abode is well-made' or 'Receptacle of good deeds,' nonetheless her association with water may be inferred from the collective name of the secondary Mātṛs born from her.[10] These are called the Payomātṛs, the 'Water-Mothers' (15.27d, see below). Moreover, in ṢSS 23.21c this Mahāmātṛ is called Payamātṛ. In this connection it may be noted that mss. HJK of the KMT have a significant variant reading: instead of *aṣṭamī sukṛtālayā* ('the eighth is Sukṛtālayā') in 15.7d they read *aṣṭamyāpsu kṛtālayā*, the 'eighth who has made her abode in the waters.' Therefore, the eight Mahāmātṛs, in a different sequence from that given above, represent the five elements, the sun, the moon, and the *ātman*. These eight concepts form the components of the *aṣṭamūrti* which we will discuss in section three below.

1.3 The sixty-four Mātṛs, the eight Bhairavas and the eight Mātṛkās

Each of the eight Mahāmātṛs divides herself into eight (*vibhājayanti cātmānam, ekaikā cāṣṭadhāṣṭadhā*, KMT 15.9ab); there are then sixty-four secondary Mātṛs (9d), who are arranged into eight groups. These groups are presided over by eight Bhairavas who are fearsome manifestations of Śiva, and the eight Mātṛkās (Brahmāṇī, etc.) as their consorts. The eight groups with their presiding deities are seated on the eight petals of the heart-lotus (*hṛtpadme 'ṣṭadale sthitāḥ*, KMT 15.29b). They occupy the petals in regular order, starting in the north-east (*īśānakramayogena*, 29c) and following the course of creation (*sṛṣṭimārgāvalambikāḥ*, 29d) which denotes a clockwise direction (cf. Schoterman 1982, 188). On the other hand, in the ṢSS (and both commentaries) they start in the east; instead of *īśānakramayogena* the corresponding line of the ṢSS reads *pūrvādikramayogena* (23.58c). In the account which follows I will adhere to the quarters of the compass as given in the KMT.

The names of the sixty-four submanifestations of the Mahāmātṛs, as well as of the eight Bhairavas and the Mātṛkās will be enumerated below. The subordination of these inferior Mātṛs to the eight Mahāmātṛs is not only expressed by the collective names of the eight groups, but also by their individual names. In most cases the sixty-four names of the Mātṛs symbolize different aspects of the concept personified by the Mahāmātṛ from whom they are born. Except for the deities belonging to the second group, the names of the Mātṛs are more or less the same in the KMT, the ṢSS, and the commentaries.[11]

ms. A), but a few lines later the ṢSS again reads *mahimā* (23.21b).

10 Note that Sukṛtā is the name of a river in the Viṣṇupurāṇa; see Kirfel 1967, 114 and 123.

11 As was the case with the Dūtīs (cf. p. 71 n. 3) in this chapter the ṢSS also mentions some names ending in *-āyī*, for instance Jyotsnāyī (23.30c) and Tvacāyī (40a). In the ṢSS and

The Mātṛs of Khecarī

The Mātṛs of the first and north-eastern group are born from Khecarī's body (*khecarītanusambhūtāś*, KMT 15.10a) and represent the eight directions of the compass from east to north-east (*cāṣṭau mātryo diśātmikāḥ / aindrādīśāna-m-antasthāḥ*, 10bc). In the KMT their names are not mentioned at this point but they were enumerated earlier on as the deities of the fourth lotus of the Dūtīcakra (see p. 75). Standing for the directions as the female counterparts of the Lokapālas—the KMTc calls them Lokamātṛs (fol. 50ᵛ)—they express their dependence on Khecarī, who symbolizes the element ether or space. They are presided over by Saṃvarta Bhairava (15.11c) and his consort Rudrāṇī (cf. *rudrāṇyaṃśāḥ samākhyātā*, 11a).

In the ṢSS and the commentaries these deities, called Aindrāṇī, Agnimātarā, Yāmyamātrī, Rākṣasī, Vāruṇī, Vāyavī, Kuberā, and Īśānī in ṢSS 23.25–26, figure as the second group. As mentioned earlier (p. 92), according to this view the first group is formed by the eight Mahāmātṛs themselves (ṢSS 23.19cd–21).

The Ātman-Mātṛs

The second group is born from Ātmī or the Ātman-Mātṛ, as she is called in KMT 15.12a (*ātmamātrodbhavā hy evaṃ*), or born from the Self (*aṣṭau mātryo 'ṇusambhavāḥ*, 15.13b). The Mātṛs of this eastern group are called Sakalā, Niṣkalā, Vijñānā, Pralayā, Dharmā, Adharmā, Āṇavā, and Māyā (12b–13a)[12] and represent the eight concepts of the same names (see below). They belong to Caṇḍa Bhairava (13d) and his consort Brāhmī (cf. *brāhmīcakraṃ samuddiṣṭam*, 14a).

The first four of these Mātṛs denote a special category of individual souls. Seven such categories may be distinguished, namely, *sakala*, *pralayākala* or *pralayakevala*, *vijñānākala* or *vijñānakevala*, *mantra*, *mantreśvara*, *mantramaheśvara*, and *śiva* (see e.g. TĀ 10.6 and MVT 2.1–8). The distinction between these different kinds of souls is based on their degree of bondage to worldly existence which is indicated by their association with particular *tattvas*, as well as with the impurities (*malas*) *māyā*, *karman*, and *āṇava*. The *sakalas* are the souls or experiencers (*pramātṛ*) who belong to the *tattvas* from earth to *kalā* (e.g., MVT 1.35), and who are subject to all three impurities (e.g., TĀ 10.177). The *pralayākalas* are the souls during the time of the world's dissolution (*pralaya*) (TĀ 10.172). They belong to the *tattva māyā* (which endures in this period) and are subject to *karman* and

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the commentaries only a few alternative names occur. The third to the eighth group are also found—with a few alternatives—in KRU 3.127–144 where they figure as the second to the seventh group. The first group consists of the Mahāmātṛs themselves and the eighth is formed by Raktā, Karālā, Caṇḍākṣī, and Ucchuṣmā (who in the KMT, etc., are the four central deities, see p. 92) and Vāmā, Jyeṣṭhā, Raudrī, and Ambikā.

12 For the interpretation and suggested reading of KMT 15.12–13ab see p. 245 f. n. 8.

āṇava. They are free from *māyīya-mala*, because the objective world, which is the product of *māyā* and which consists of the *tattvas* from *kalā* to earth, does not exist at that time. The next class, the *vijñānākalas*, are the souls that belong to the stage between the *tattvas māyā* and *śuddhavidyā* (comm. on TĀ 9.91); they are free from both *māyā* and *karman*, but are still under the influence of *āṇava-mala*. Due to the limitation caused by *āṇava*, they are not yet identical with Śiva, the seventh and highest category, but they will reach this identity in the forms of *mantra*, *mantreśvara*, and *mantramaheśvara* (TĀ 9.90cd–93ab). The *mantras*, etc., are no longer subject to the *āṇava* impurity and are therefore identical with Śiva, but their liberation is postponed by Śiva because they must first perform some special functions.[13]

In the series of eight Mātṛs mentioned above only four out of these seven categories of souls are referred to as Sakalā, Niṣkalā, Vijñānā, and Pralayā. Obviously, Niṣkalā (i.e. 'without any fragmentation or limitation') denotes the category *śiva* who is free from any bondage.[14] The other three, Sakalā, Pralayā, and Vijñānā, denote the souls which are bound by three, two or one impurity, respectively.[15] The categories *mantra, mantreśvara*, and *mantramaheśvara* are not mentioned,

13 The *mantras*, *mantreśvaras* (also called *mantranāyikas*), and *mantramaheśvaras* belong to the *tattvas śuddhavidyā*, *īśvara*, and *sadāśiva*, respectively (TĀ 9.50–53). For the details on these seven categories of souls see e.g., also MVT ch. 1 and 2, Singh 1963, 21 ff. and 41 f. (commentary on Pratyabhijñāhṛdaya, *sūtra* 3), Kaviraj 1966, 205 f., Brunner 1977, v f. and ix, and Hulin 1980, 140 f. n. 3. The term *kala* in *sakala*, *pralayākala*, and *vijñānākala* refers to the *tattva kalā* (i.e. the limiting factor of differentiation) as the first emanation of *māyā*, as well as to all the *tattvas* following on *kalā* (i.e. from *vidyā* to earth). Thus, *sakala* means 'connected with *kalā* (including the lower *tattvas*),' *pralayākala* and *vijñānākala* denote the souls which are free from *kalā* (including the lower *tattvas*) by means of *pralaya* and discriminative knowledge, respectively. See Brunner 1977, v f. and also e.g., Sarvadarśanasaṃgraha, Śaivadarśanam, comm. on 105 ff.: *na kalā yasya so 'kalaḥ / vijñānenākalo vijñānākalaḥ / evaṃ pralayenākalaḥ pralayākalaḥ / kalayā sahitaḥ sakalaḥ / . . . / vijñānaṃ parameśvarasvarūpavijñānaṃ*. *vijñāna* is here explained as the knowledge of the true nature of Parameśvara. The variant *vijñānakevala* or *vijñānakevalin* is explained as 'consisting of pure consciousness only' (*vijñānakevalī proktaḥ śuddhacinmātrasaṃsthitaḥ*, TĀ 9.92ab) but explained differently by the commentary on this line: 'for whom *vijñāna* being of the nature of spiritual awakening is *kevala* devoid of independence' (*vijñānakevalī– vijñānaṃ bodhātmakaṃ rūpaṃ kevalaṃ svātantryarahitam asya iti*). It is interpreted otherwise by Brunner (1977, v): 'isolés (coupés de la *māyā* et du *karman*) en vertu de cette même intelligence,' that is, 'intelligence discriminatrice.'

14 Although the opposition (and co-ordination) of Sakalā and Niṣkalā seems to argue for an equal interpretation of the term *kalā* in both words (namely as the *tattva kalā*, cf. previous note), we should interpret *kalā* in Niṣkalā in a broader sense, since Śiva is also free from the *tattvas* above *kalā*.

15 Cf. KMTc fol. 50^r: *sakalaḥ trimalabandhaḥ / pralayākalaḥ āṇava(ḥ)karmamaladvayabandhaḥ / viṣṇur āṇava ekamalabandhaḥ*. Here either Viṣṇu stands for the third category *vijñānākala* or is a corruption of it.

but they are probably regarded as subdivisions of the highest category *śiva*, since, like Śiva, they are free from any impurity. The second four Mātṛs represent the concepts *dharma*, *adharma*, *āṇava*, and *māyā*. They denote the three impurities which bind the different souls. As appears from MVT 1.24a = TĀ 9.121a (*dharmādharmātmakaṃ karma*) *dharma* ('merit') and *adharma* ('demerit') stand together for the impurity *karman*.

Thus, the Mātṛs of this second group symbolize the different kinds of souls, as well as the impurities by which these souls, except for Niṣkala or Śiva, are bound. Thus, they clearly express their subordination to their Mahāmātṛ called Ātmī or the Ātman-Mātṛ. The KMT is unique in including those eight Mātṛs in the list of the sixty-four attendant Mātṛs. Instead of them, the ṢSS and the commentaries count the Mahāmātṛs themselves (Khecarī, Ātmī, etc.) as one of the eight secondary groups with the place of the first and second group reversed, as mentioned above.

The Indumātṛs

The third group consists of the Mātṛs called Chāyā ('Shadow'), Śīkarā ('Drizzle'), Jyotsnā ('Moonlight'), Ṛtu ('Period'), Ratnā ('Jewel'), Suśītalā ('Agreeably Cool'), Payasvatī ('Containing rain/water'), and Ghṛtavatī ('Full of Ghee') (KMT 15.15).[16] They are presided over by Krodha Bhairava (17b) and his consort Vaiṣṇavī (15d). These goddesses belong to the third Mahāmātṛ who is Śaśinī, the 'Moon,' and their names—at least the greater part of them—confirm their connection with the moon: they refer either to the moon's shadow (Chāyā),[17] light (Jyotsnā), coolness (Suśītalā), or the beneficial liquid (Ghṛtavatī) or 'rain' (Śīkarā, Payasvatī[18]) which is believed to come from the moon (cf. Gonda 1965, 42). Obviously, in this series Ṛtu alludes to the periodical waxing and waning of the moon. In the case of Ratnā we should bear in mind that compounds as *rātrimaṇi* and *niśāmaṇi*, meaning litt. 'jewel of the night' refer to the moon. In addition to the meaning of their individual names, KMT 15.16b also hints at their association with the moon since it defines these Mātṛs as 'cool as the receptacle of *amṛta*' (*amṛtādhāraśītalā[ḥ]*); this 'receptacle of *amṛta*' refers to the moon (cf. Gonda 1965, 57 ff.).[19] Considering

16 In order to arrive at a number of eight Mātṛs the compound *payoghṛtavatī* in 15.15c (*payoghṛtavatī cānyā*) is interpreted as referring to two goddesses named Payasvatī and Ghṛtavatī. Cf. Payodevī and Dhṛtavatī (obviously a corruption of Ghṛtavatī) in KMTc fol. 50^v. They are called Māyayī and Ṛtamatī in ṢSS 23.31cd.

17 Note that in such compounds as *chāyāṅka*, *chāyābhṛt*, and *chāyāmṛgadhara*, which also refer to the moon, *chāyā* denotes the image of a hare or antelope reflected in the moon.

18 Here as well as in the eighth group (see below) *payas* appears to refer to water or rain, rather than to milk.

19 Note that instead of the last three Mātṛs mentioned by the KMT, KRU 3.129cd include Amṛtā, Vyāpinī, and Paurṇamā in this series.

their association with the moon it seems justified to read *indumātṛs*, 'lunar Mothers,' instead of *indramātṛs* ('Mothers of Indra'), as they are collectively referred to in the edited text of KMT 15.14d (*indramātryaṣṭakaṃ vadet*) and 15d (*indramātryo 'ṣṭa vaiṣṇavī*).[20]

The Vahnimātṛs

The fourth and southern petal is occupied by the Mātṛs who are called Tṛṣṇā ('Thirst'), Rāgavatī ('Impassioned'), Mohā ('Delusion'), Kāmā ('Desire'), Kopā ('Anger'), Tamotkaṭā ('Highly Ignorant'), Īrṣā ('Envy'), and Śokavatī[21] ('Sorrowful') (KMT 15.18). They belong to Unmatta Bhairava (19a) whose consort is not mentioned. These goddesses are called the 'Fire-Mothers' (*vahnimātryaḥ prakīrtitāḥ*, 18d) and belong to the Mahāmātṛ Vahni, but their relation to fire is not quite clear. Since they denote mental dispositions or emotions which may be considered as obstructing the attainment of liberating knowledge, they may refer metaphorically to the 'fire of the *saṃsāra*.' It may be noted that certain of the mental dispositions and emotions associated with them are mentioned elsewhere as characteristic of the *tamas*- or *rajas*-state.[22]

The Marunmātṛs

The goddesses of the fifth group seem to be nine in number since they are enumerated as Tvacī, Sparśavatī, Gandhā, Prāṇā, Apānī, Samānanī, Udānī, Vyānī, and Kṛkarā (KMT 15.20). They are the 'Wind-Mothers' (*marunmātryo 'ṣṭa kīrtitāḥ*, 20d) and belong to the Mahāmātṛ called Calanī. All of their names, except for that of Gandhā, attest to their relation to wind: Tvacī ('Skin(ned)') and Sparśavatī ('Lady of touch') represent the faculty of perception (*buddhīndriya*) and the subtle element (*tanmātra*), respectively, which in the series of the twenty lower categories correspond to the gross element air or wind. Prāṇā, Apānī, Samānanī, Udānī, and Vyāni represent the five vital airs called *prāṇa*, *apāna*, *samāna*, *udāna*, and *vyāna*; the last goddess called Kṛkarā denotes one of the five secondary airs of the body.[23]

20 Since the ligatures for *-ndra-* and *-ndu-* are similar to each other, they may have been confused in those lines. Indeed, *indu-* appears to be the reading in KMT mss. HJKL in both instances and in B in 15d; the KMTc on fol. 50^v appears to have the reading *indu-* too, but it remains doubtful because this folio of the manuscript is damaged.

21 She is called Kamalā in ṢSS 23.36a.

22 In the description of the Anāhata *cakra* (in KMT 11.99cd–117; 12.1–29) the states (*avasthā*) are mentioned which belong to the qualities *sattva*, *rajas*, and *tamas*. Each of these qualities is fourfold: to *tamas* belong *tamas* (ignorance), *moha* (delusion), *rajas* (passion) and *śoka* (sorrow) (11.113cd); those of *rajas* are apparently indicated by adjectives (probably one should add *avasthā*): *lolupā* (ardently longing), *rāgavatyā* (impassioned), *kāmukā* (lustful), and *cāpalāyinī* (unsteady?) (11.114ab).

23 They are called *nāga*, *kūrma*, *dhanañjaya*, *kṛkara*, and *devadatta*; see e.g., ŚT 1.44–45.

The goddess called Gandhā ('Smell') seems not to belong to this series since she denotes the *tanmātra* smell which belongs to the gross element earth. Because nine deities are mentioned altogether, this Gandhā should obviously be omitted, which is indeed confirmed by the ṢSS and the commentaries.[24] These goddesses are presided over by Asitāṅga Bhairava (21a); his consort is not mentioned.

The Arkamātṛs

The sixth and western group is composed of Tamohantā ('Disperser of darkness'), Prabhā ('Light'), Mohā ('Dazzlement'), Tejinī ('Ardent'), Dahanī ('Burning'), Dinā ('Day'), Jvalanī ('Flaming'), and Śoṣaṇī ('Drying up') (KMT 15.22). They are called the 'Sun-Mothers' (*arkamātryaḥ prakīrtitāḥ*, 22d) and belong to the Mahāmātṛ Bhānumatī who stands for the sun. Accordingly, they embody several qualities expressive of the sun's burning heat and glaring light. This group is presided over by Ruru Bhairava (23c) whose partner is not mentioned.

The Mātṛs of Mahimā

Group seven, located in the north-west, is composed of Nivṛtti, Pratiṣṭhā, Vidyā, Śānti, Śāntātītā, Pṛthivī, Vajriṇī, and Kāmadhenavī (15.24). Their presiding deity is Jhaṇṭha Bhairava (25d)[25] whose consort is Aindryā (*aindryādhiṣṭhitacakra-*, 26a). This group belongs to the Mahāmātṛ called Mahimā (cf. *mahimeśānadevasya*, 25a) and, like her, they seem to be associated with the (element) earth. The first five from Nivṛtti to Śāntātītā are the five *kalās*. As we saw earlier (p. 47), Nivṛtti is related to the gross element earth. Since she is mentioned first and consequently is the most important of the five, the other four may—at least in this special case—also be associated with this element. The meaning of the next goddess Pṛthivī is evident and, likewise, Kāmadhenavī as the 'Cow of Plenty' seems to refer to the earth. Vajriṇī can be interpreted as 'Containing diamonds.' Since diamonds are a product of the earth, Vajriṇī too may stand for the earth. Moreover, all these Mātṛs are characterized as carrying a diamond in their hand (*vajrahastā mahābalāḥ*, KMT 15.26d).

The Payomātṛs

The final and northern group consists of the Mātṛs named Payoṣṇī ('Warm-watered'), Vāruṇī ('Aquatic'), Śāntā ('Appeased'), Amṛtā ('Liquor'), Vyāpinī ('Pervading'), Dravā ('Flowing'), Plavanī ('Inundating'), and Jalamātā ('Mother of the Waters')

24 Perhaps the KMT (all its mss.!) inserts this Gandhā on account of the association of smell with inhaled air (*prāṇa*) which is represented by the subsequently mentioned Prāṇā. If indeed this Gandhā should be included, then Prāṇā and Apānī should be considered as one name, Prāṇāpānī (cf. *prāṇāpānī samānanī*, KMT 15.20b). The ṢSS omits Samānanī and adds Gautamī instead.

25 Or Jhaṇṭa in mss. CG and ṢSS 23.48c and 52a.

(15.27). They are collectively called the 'Water-Mothers' (*payomātryo*, 27d) and belong to Sukṛtālayā (cf. p. 94). Their names show a relation to water in different ways. Some express a certain quality of this fluid substance (Vyāpinī, Dravā, Plavanī). Payoṣṇī, Amṛtā, and possibly also Śāntā, are names of rivers,[26] and Vāruṇī's and Jalamātā's relation to water is self-evident. They are presided over by Kapālīśa (28c) and Cāmuṇḍā (*cāmuṇḍācakra-*, 28d).

Such are the names and their meanings of the sixty-four secondary Mātṛs. The number sixty-four recalls the series of the sixty-four Yoginīs, who are also called Mātṛs or Devīs (de Mallmann 1963, 169 and 173). They are known from the famous Yoginī temples of, for instance, Ranipur Jharial and Hirapur, where their statues are placed in a circular enclosure. These Yoginīs also came to be used in internal worship, and in such a case might be arranged in groups of eight, each group being subordinate to one of the eight Mātṛkās. Such is the situation, for instance, indicated in ŚM 25.284–300 (= GS 27.31–47), ṢSS 15.99 ff. and AgP 146.12 ff. (cf. p. 157).

However, as far as the names are concerned, there does not appear to be a correspondence between the sixty-four Mātṛs of the internal Mātṛcakra and the sixty-four Yoginīs as they are found in the extant textual lists, although in some isolated cases the names are the same.[27] As part of the the Mātṛcakra, the sixty-four Mātṛs serve a particular purpose: being subjugated to the eight Mahāmātṛs and, as was seen above, standing for several aspects of the concepts symbolized by these Mahāmātṛs (viz. the five elements, the sun, the moon and the *ātman*), they ought to be considered as their submanifestations and as a further development of the *aṣṭamūrti* concept (see below).

With regard to the eight Bhairavas presiding over the groups, the following should be observed. As was seen above, the Bhairavas are here called: Saṃvarta (north-east), Caṇḍa (east), Krodha (south-east), Unmatta (south), Asitāṅga (south-west), Ruru (west), Jhaṇṭ(h)a (north-west), and Kapālīśa (north). Usually this series occurs in the order Asitāṅga, Ruru, Caṇḍa, Krodha, Unmatta, Kapālin, Bhīṣaṇa, and Saṃhārin with Asitāṅga in the east.[28] Except for Bhīṣaṇa, who is replaced by

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26 For Payoṣṇī see Kirfel 1967, 66 ff.; for Amṛtā id., 114 and 123; as for Śāntā, Kirfel (id., 115) mentions Śānti; cf. ṢSS 23.55a calling her Śāntyāyī. For *śānti* as a 'means of appeasing' which may refer amongst other things to water see Hoens 1951, 4 ff. and 183.

27 See e.g., Dehejia (1986, 187 ff.) who gives twenty-seven lists of the names of these sixty-four Yoginīs, divided into two groups. In the first group the eight Mātṛkās are included among the sixty-four Yoginīs, in the second group they are excluded. See also de Mallmann (1963, 169–182 and 304 f.), Thomsen (1976, 188 ff.), and Das (1981, 34 ff.).

28 See e.g., KT 4.97–105; Mahānirvāṇatantra 5.135 and 6.102–105; see also Banerjea 1956, 466

Jhaṇṭ(h)a in the KMT, the names in both series are the same, but their sequence and consequently also the compass point they occupy are different. Only Saṃhārin, called Saṃvarta(vīra) in the KMT, occupies the same direction, namely the north-east. As was mentioned before, according to the ṢSS Mitra occupies the eastern direction and therefore takes the place of Caṇḍa (ṢSS 23.19a); moreover, the sequence in this text is partly different from the KMT.[29]

The partners of the eight Bhairavas are the goddesses known as the eight Mātṛkās, who are Brahmāṇī, Rudrāṇī or Māheśvarī, Kaumārī, Vaiṣṇavī, Vārāhī, Aindrāṇī, Cāmuṇḍā, and Mahālakṣmī, with Brahmāṇī in the eastern direction.[30] In the context of the Mātṛcakra the KMT mentions only five of them: Rudrāṇī in the north-east, Brāhmī in the east, Vaiṣṇavī in the south-east, Aindryā in the north-west, and Cāmuṇḍā in the north. This means that Brāhmī, Aindryā, and Cāmuṇḍā occupy their usual places. Otherwise in this instance the KMT seems to disregard their traditional order. By contrast, the ṢSS and both commentaries mention the eight Mātṛkās in their usual sequence.

So much for the deities who compose the eight groups of the Mātṛcakra. Each group of eight is likewise associated with a particular sacred site (*pura* or *kṣetra*) and a special period of time (*kalpa*), which accounts for their diversity in space and time.

The eight sacred sites, beginning in the north-east, are: Devīkoṭa (KMT 15.11b), Prayāga (13c), Vārāṇasī (16a), Kollādri (19b), Aṭṭahāsa (21b), Jayantī (23b), Caritra

and Rao 1985 II, 1 and 180.

29 We may give the following survey:

	KMT 15.11–28	*ṢSS 23.18 ff.*	*KT 4.97–105 (etc.)*
east	Caṇḍa	Mitra	Asitāṅga
south-east	Krodha	Saṃvarta	Ruru
south	Unmatta	Krodha	Caṇḍa
south-west	Asitāṅga	Unmatta	Krodha
west	Ruru	Asitāṅga	Unmatta
north-west	Jhaṇṭ(h)a	Ruru	Kapālin
north	Kapālīśa	Jhaṇṭa	Bhīṣaṇa
north-east	Saṃvarta	Kapāla	Saṃhārin

And still other sequences exist as well, see e.g., Pott 1966, 82 f.

30 For these goddesses in the Kubjikāmata see e.g., KMT 24.70–78 where they are called the *kulāṣṭaka* and preside over the eight classes of the alphabet (cf. SvT 1.34–36, in different order and with Kamalodbhavā for Brahmāṇī); see also ṢSS chapter 46, entitled *śrīmātryaṣṭakabheda*. In ŚM 25.284–300 (= GS 27.31–47) the eight Mātṛkās (in deviating sequence) are increased by the addition of a ninth one who is called Caṇḍikā and occupies the north-eastern direction; Mahālakṣmī then is seated in the centre. They are accompanied by the eight Bhairavas to whom likewise a ninth one, called Meghanātha, is added.

(25b), and Ekāmraka (28b). In this case the KMT, the ṢSS and the commentaries agree with one another with regard to both the names and the quarters these sacred sites are assigned to. As mentioned above, the ṢSS and the commentaries start with the eastern group; consequently they mention Prayāga as the first and Devīkoṭa at the end.[31]

The eight periods of time are called the *śambhu-* (KMT 15.11d), the *ādi-* (14b), the *avāntara-* (17a), the *mahānta-* (19c), the *divya-* (21c), the *divyādivya-* (23a), the *adivya-* (25c), and the *vartamānikakalpa* (28a); and denote the period of Śambhu, the primeval, the intermediate, the great, the divine, the divine and undivine, the undivine, and the present period, respectively.[32]

It should be noted that there are many discrepancies between the texts when it comes to assigning the Bhairavas, the Mātṛkās, the sacred sites and the periods to the eight different groups of Mātṛs. For instance, according to the KMT the third group of Mātṛs consisting of the goddesses Chāyā, etc., is associated with Krodha, Vaiṣṇavī, Vārāṇasī and the intermediate period, and is located in the south-eastern direction. On the other hand, according to the ṢSS this group is related to Krodha, Kaumārī, Kollādri (called Kullā- or Kullakṣetra in ṢSS 23.29a and 32b, respectively), the great period and the southern direction. These discrepancies—which are not really relevant to the present discussion—are partly due to the differences in the sequence of the Bhairavas, Mātṛkās, sites and periods, which, as we saw above, exist in the KMT, etc. The discrepancies are also partly due to the fact that the KMT starts in the north-east, whereas the other texts start in the eastern direction. As a result the eight groups of Mātṛs, since they are mentioned in the same order in the texts, inevitably become assigned to different compass points.[33]

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31 For their (present) geographic parallel see Dey 1971 and Sircar 1973, 80 ff. This series of eight sacred sites is also found elsewhere in the KMT. With the same names they occur in KMT 24.70–78 and 25.107–109. In 25.49 and 25.93–95 Aṭṭahāsa is replaced by Bhīmanāda. In KMT 22.23–46 they are the first eight, in different sequence, in a series of twenty-four *pīṭhas*, with Ujjayinī instead of Ekāmraka (see p. 152 and Goudriaan 1988, 125 f., Table II). KMT 2.115–116 (also in different sequence) omit Jayantī and Caritra and add Ujjenī and Viraja in their place. For the various readings of the names Kollādri, Devīkoṭa, and Vārāṇasī in the KMT, see Goudriaan 1988, 95.

32 The ṢSS partly changes the order of the *kalpas* and also connects the centre of the Mātṛcakra with such a special period of time; it adds the *deva-kalpa* as the ninth *kalpa*; see ṢSS 23.9–10.

33 As we saw earlier, in some aspects the KMTc follows the ṢSS rather than the KMT, namely in the compass points, the sequence of the eight Mātṛkās and the names of the Mātṛs of the first two groups.

2 Location and graphic representation

As we saw earlier, the Mātṛcakra forms the eight-petalled lotus of the heart. In conformity with its hierarchical position in the human body, this lotus is said to be situated above the lotus whose petals are the *padas* (*padapattrordhvagaṃ padmam*, KMT 15.2a). This latter lotus denotes the Dūtīcakra (see p. 239 n. 64) which is localized in the region of the belly.

Being the third *cakra* from below, the Mātṛcakra is associated with the third element fire. This association is expressed by this *cakra* being designated as the *maṇḍala* of fire (*tejomaṇḍala-*, KMT 15.31b), the element fire (*tejastattvam*, 36a) or the lotus of fire (*tejaḥpadmam*, ṢSSc fol. 122^{v}). The lotus itself has the nature of fire (*tejorūpam*, 2b) and is said to be found above the aquatic lotus (i.e. the Dūtīcakra) because it is formed out of the element fire.[34] The relation with the element fire is further alluded to by means of the colour of this element which is red (see p. 20): the central deity Śiva/Rudra is called Piṅgeśa, the 'Reddish Lord,' who is of a reddish colour (*piṅgeśaṃ piṅgarūpiṇam*, KMT 15.3b) and a mass of fire or splendour (*tejorāśim*, 3d). Moreover, the central deity resides in the centre of the lotus which is referred to as the forest Mahārakta, 'Very Red' (*mahāraktavanāntasthas*, 31a).

Each of the eight petals of the Mātṛcakra (see Fig. 6) constitutes an eight-petalled lotus where the eight groups of Mātṛs are seated (*tasya padmasya pattrais* (read *pattrās*?) *tu, ekaike cāṣṭapattrakam*, ṢSS 23.11cd). In the centre is a triangle (*trikoṇapura-*, KMT 15.3c). Presumably, the top of this inner triangle is directed upwards (i.e. eastwards) because a triangle with its apex upwards is the symbol of the element fire which is characteristic of this *cakra*.[35] There is, at least according to the ṢSS, also a square where the four goddesses Raktā, Karālā, Caṇḍākṣī, and Mahocchuṣmā are situated (ṢSS 23.17),[36] which is probably imagined as outside

34 *āpyaṃ pad[m]a[m] tasyordhvaṃ teja[s]tattvamayatvāt*, KMTc fol. 50^{r}; note that the commentary again reads *pada* instead of *padma*, which here in combination with *āpya* is probably not correct. Cf. also *āpatattvasya ūrdhvasthaṃ*. ṢSS 23.71a.

35 See e.g., the commentary on ŚT 1.23cd (*trikoṇam... vahner...*): *trikoṇam ūrdhvāgram*. The commentary explains further: 'Fire is (characterized by a triangle whose top is directed) upwards and Śakti (by a triangle whose top is directed) downwards,' thus it is said. Or according to others, the *maṇḍala* of Fire is (characterized by a triangle) with its corners directed to the east, the south-west and the north-west (*"ūrdhvaṃ vahnir adhaḥ śaktiḥ" ity uktatvāt / anyatrāpi–indrarākṣasavāyavyakoṇais tad vahnimaṇḍalam / iti*). This implies a connection between *ūrdhva* and the east, which is apparently based on the situation in a drawn diagram where the east is mostly directed to the top of a page. Cf. our remark on *ūrdhvarandhra* on p. 81 n. 40.

36 Note that the names of these four goddesses are also expressive of the association of this *cakra* with fire. Raktā ('Red') and Karālā/ī ('Open-mouthed') are the names of two of the seven tongues of Agni (see e.g., Muṇḍaka Upaniṣad 1.2.4 with Sulohitā instead of Raktā; Raktā is

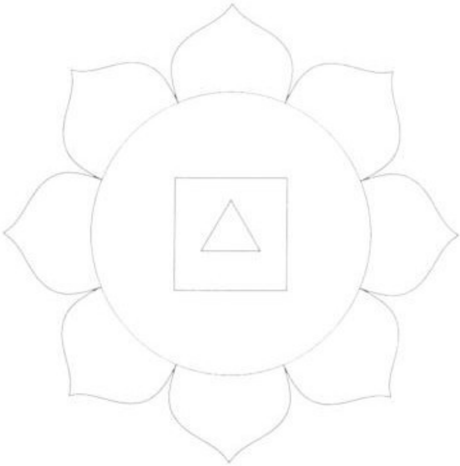

Fig. 6 The Mātṛcakra

the triangle.

3 Symbolism of the Mātṛcakra

The heart is traditionally considered as the centre of personal life, that is to say, it is the centre of consciousness (*manas* and *buddhi*) and of the thoughts and emotions which the individual person experiences during his life, as well as the seat of the vital breath (*prāṇa*). It is also the seat of the Divine and the place of contact between the divine and the human world. It is the place where the Supreme Principle manifests itself in man in limited form. Hence, the region of the heart is regarded as the seat of both the universal soul, which is Brahman, Parameśvara or *paramātman*, and the individual soul, which is indicated either as the *antarātman*, *haṃsa*, or *jīva*.[37]

This conception of the heart may be visually represented as an eight-petalled lotus in the region of the heart which is the seat of both the individual and universal soul. The petals of this lotus may then represent various entities or qualities which prevent the individual soul from recognizing its identity with the Supreme Reality. By means of meditation one liberates oneself successively from those limiting factors and realizes one's identity with the Supreme.

For instance, Dhyānabindu Upaniṣad 94, which is entitled *ātmanirṇaya* ('the

the name according to the lexicographers). Caṇḍākṣī ('Fierce-eyed') and Mahocchuṣmā (cf. *ucchuṣma*, 'one whose crackling becomes manifest (said of Agni),' thus Monier-Williams) likewise refer to fire.

37 See e.g., Gonda 1963, 276 ff. and Muller-Ortega 1989, 64–81.

determination of the *ātman*'), deals with the individual soul, the *jivātman*, which abides in the eight-petalled lotus of the heart. A description is given of how this limited soul moves along the petals and experiences the different states represented by them, such as virtue (*dharma*), drowsiness (*nidrālasya*), hatred and anger (*dveṣakopa*). At the centre of the lotus the soul passes successively through the four stages which are called the *nidrā-*, the *svapna-*, the *suṣupti-*, and the *turya*-states. In the final state which is called *turyātīta*,[38] the soul attains liberation (*mokṣa*) and identity with the *paramātman* (*paramātmasvarūpeṇa prāptir*).[39] For an example of such a description in the KMT we may refer to 11.99cd–117 and 12.1–29 where the Anāhata, which forms part of the Ṣaṭcakra system, is described. Here too, the eight petals as well as the knot and stalk of the lotus stand, for various mental states or activities (such as distress, desire, etc.) which the *haṃsa* or *jīva* experiences. The centre is associated with the three *guṇas sattva*, *rajas*, and *tamas* which are likewise connected with various mental states.[40]

In another view, the petals of the heart-lotus represent entities which symbolize partial manifestations of the Supreme. Thus, according to KRP 9.72cd–88,[41] for instance, the petals symbolize some of the lower *tattvas*, namely the five subtle elements (*śabda*, *sparśa*, *rūpa*, *rasa*, and *gandha*), *kopa* (= *manas*), *ahaṃkāra*, and *buddhi* (87), which together form the components of the *puryaṣṭaka* (see below). The centre of the lotus is associated with the three *guṇas* (88ab). The *haṃsa* moves about on the petals and thereby partakes of the nature of sound (*śabda*), etc. (*śabdapattre yadā yāti, śabdabhāvaṃ tadā bhajet*, etc., 72cd–74). In the centre the *haṃsa* reaches different states related to the three *guṇas* (75–76ab). Above the lotus is the so-called 'petal of awareness' (*bodhapattra*) where the *haṃsa* experiences the nature of knowledge (*jñānabhāva*) which leads to *bhukti* and *mukti* (76cd–78ab).[42]

It is in this light that the symbolism of the Mātṛcakra must be interpreted. In

38 Instead of *nidrā-* (the state between waking and sleep) we would expect *jāgrat*. For these five stages of consciousness see e.g., MVT 2.26 ff. and Singh 1982, 44–47.

39 For a similar description see the Haṃsopaniṣad. Cf. also Nowotny 1958, 59 f.

40 See n. 22 above.

41 The order of the verses in this passage seems to be disturbed: after 9.72ab the lines 81–88 should come first and 72cd–80 should follow.

42 Compare also Abhinavagupta's Dehasthadevatācakrastotra (Pandey 1963, 952 f.): the eight petals of the heart-lotus are occupied by the eight Mātṛkās who are called the Indriyadevīs (the 'goddesses of the faculties') and represent *buddhi*, *ahaṃkṛti*, *manas*, and the five faculties of perception (*śabda*, *tvac*, *dṛś*, *jihvā*, and *ghrāṇa*; it is obvious that *śabda* does not belong to this series, instead one would expect *śrotra*). They worship the central couple, namely Ānandabhairava (= *cit*) and Ānandabhairavī (= *vimarśa*) with the objects of their senses which are *niścaya*, *abhimāna*, *vikalpa*, and the five *tanmātras*. In the centre is also the Kṣetrapāla who is the *ātman* and is connected with the thirty-six *tattvas*. Cf. also the concept of the Ānandakanda lotus (see e.g., Pott 1966, 14 ff.).

order to understand the symbolism of the Mātṛcakra properly, we must consider now how these ideas are worked out in detail in the present case, that is, how the various deities of the Mātṛcakra (i.e. the central deity Śiva, the eight *vijñānakevala* souls, the eight Mahāmātṛs and their submanifestations presided over by the Bhairavas and the Mātṛkās) contribute to express this traditional concept of the heart-lotus.

The central deity seems to represent the *ātman* in both its universal and individual aspect. As the universal Principle, he is called Śiva or Parameśvara who abides in the heart of all living beings (*sa śivaḥ sarvasattvānāṃ, hṛdisthaḥ parameśvaraḥ*, KMT 15.33ab). His name Piṅgeśa refers, as we saw, to a fiery nature, which also seems to express his identification with the *ātman*.[43] As the individual *ātman*, he appears to represented especially by Mitra. In this regard we may once more cite KMT 17.54a (*mitreśānasamāyuktā*) as one of the instances where Kubjikā, as in the Mātṛcakra, is accompanied by Mitra.[44] The commentary on this line explains that consciousness is a manifestation of the *ātman* and that by convention the name of this *puruṣa* (i.e. the soul of limited consciousness) is Lord Mitra (*ātmakarūpaṃ... cetaṃ / tasya... puruṣasya mitreśāna iti nāma saṃketaṃ*, fol. 57^r). Likewise, the ṢSS, by way of elucidating on 26.62a (= KMT 17.54a), states a few lines further along that Lord Mitra has the form of the *ātman* (*... ātmīyarūpaṃ tu, mitreśānam...*, 26.64cd). Thus, in the couple Mitra-Kubjikā, Mitra seems to stand for the individual *ātman*.[45]

We saw earlier that in the view of the ṢSS (and both commentaries) Mitra does not occupy the centre of the heart-lotus but its eastern petal. Yet the ṢSS too connects the centre of the lotus with the individual *ātman* which is here called the *haṃsa*. Thus it is said that Śiva in his manifestation of the *haṃsa* abides in the heart: *hṛdisthaḥ haṃsarūpiṇaḥ*[46] (ṢSS 23.61d) which is the reading the ṢSS gives in place of *hṛdisthaḥ parameśvaraḥ* (KMT 15.33b, see above).[47]

Partial manifestations of this *ātman* in its individual aspect seem to be represented by eight *vijñānakevalas*, which, as we saw earlier, are the souls which are subject to the

43 The notion of the *ātman* as a fiery principle (associated with the sun) dates from the Upaniṣads (see e.g., Frauwallner 1953 I, 60 f.).

44 See p. 93 n. 7.

45 This identification of Mitra with the *ātman* goes back to an old conception that Mitra is associated with the sun (cf. Gonda 1972, 54 ff.), the sun being identified with the *ātman* (see n. 41 above). Cf. also Tantrasadbhāva 1.50 where is said that the *jīva* wanders about like the sun's disc (*bhramate sūryabimbavat*).

46 *-rūpiṇaḥ* is interpreted as a nom. sg. m., based on the stem *rūpiṇa-*. Note also the incorrect *sandhi* (*hṛdisthaḥ* instead of *-stho*) which is probably a remnant of the KMT version.

47 Moreover, it has been seen above that according to the ṢSS the centre is associated with the fifth *pīṭha* Mātaṅga. In KMT 25.164 a female deity Mātaṅgī is connected with the *ātman* (*ātmasthā*).

āṇava impurity only. In the process of creation, as it is described with regard to the Mātṛcakra, these eight *vijñānakevala* souls are the first to arise. Śiva awakens them by a commotion of his body (*kṣobhayitvā svakāṃ tanum / vijñānakevalāny aṣṭau, bodhayāmāsa pudgalān*, KMT 15.4b-d).[48] This takes place at dawn (*aharmukhe*, 4a) which indicates the beginning of a new creation after the period of the world's dissolution (*aharmukhaṃ pralayāntam*, KMTc fol. 50ʳ). During *pralaya* the souls exist in the form of *pralayākalas* which are subject to both *karman* and *āṇava*. Most of them become at the start of a new creation *sakalas* because their *karman* has not ripened.[49] Only a few whose *karman* has ripened become *vijñānakevalas*.

As a special category of souls the *vijñānakevalas* constitute one of the eight submanifestations of the Mahāmātṛ called Ātmī who occupies the eastern petal (see p. 96 f.). As such they possess the same value as the other categories of souls (*sakalas*, *pralayas*, and *niṣkala* = Śiva) and the impurities (*dharma*, *adharma*, *āṇava*, and *māyā*). But here, as the souls awakened by Śiva, they also occupy a special position. Apart from their number eight, however, no further specifications or details about these eight *vijñānakevala* souls are supplied by the texts with regard to the Mātṛcakra. Nor is any reference made to the relation between these souls and the eight Mahāmātṛs who seemingly arise at the same time, namely at the start of a new creation. Below, I will first discuss the symbolic meaning of the Mahāmātṛs, as well as the symbolism of the concept of the *puryaṣṭaka*. Then I will return to the subject of these eight souls.

It was pointed out earlier that the eight Mahāmātṛs (Khecarī, Ātmī, Śaśinī, Vahni, Calanī, Bhānumatī, Mahimā, and Sukṛtālayā) symbolize, in adapted sequence, the five elements, the sun, the moon, and the *ātman*. In the epic and Purāṇic tradition these eight principles are known as eight aspects or manifestations of Śiva which are together called the *aṣṭamūrti*.[50] This *aṣṭamūrti* concept expresses Śiva's creativity, as well as his immanence in the world, which is said to be composed of these eight forms and cannot exist without them.[51]

48 On the root *budh* and its five derivations (*abudha*, *budha*, etc.) expressing various stages of spiritual development according to SvT 11, see Goudriaan 1992.

49 See e.g., Tattvaprakāśa 13ab: the other [*pralayākalas*] become *sakalas* at dawn by means of their connection with *kalā*, etc. (*śeṣā bhavanti sakalāḥ kalādiyogād aharmukhe kāle*).

50 See e.g., LiP II.12.42cd–43ab: *pañcabhūtāni candrārkāv ātmeti... // mūrtayo 'ṣṭau śivasyāhur...* For the *aṣṭamūrti* see e.g., Agrawala 1963, 248 ff., Gonda 1970, 38–42, and Stoler Miller 1984, who discusses the *aṣṭamūrti* as found in Kālidāsa's poetry. Instead of the *ātman*, the *yajamāna* or *dīkṣita(-brāhmaṇa)* may be found which is due to the fact that *ātman* also can denote the person himself; see, for instance, LiP II.12.43cd–44 and Gonda (1970, 40). On the sequence of the eight *mūrtis* we may note that they are mostly found in the order: the five elements, the sun, the moon and the *ātman/yajamāna*. But other sequences are also found; see the next two notes.

51 See, for instance, LiP I.28.15–17ab:

The commentary on the KMT makes mention of this *aṣṭamūrti*. Commenting on the *mudrās*, which denote the eight Mahāmātṛs (see p. 94), it states that elsewhere (*anyatra*) they refer to the manifestations (*mūrtis*) which are earth, fire, sacrificer (instead of the *ātman*), sun, water, wind, moon, and space, whereas in the present case (*iha*) they are to be considered as *śaktis* (because they both release and conceal).[52] This implies that the KMTc distinguishes between the *mūrtis* themselves, which are earth, etc., and the *śaktis*, Khecarī, etc., who represent them in the present Mātṛcakra. In this connection it may be noted that usually the eight forms of Śiva are represented by male manifestations who are called Śarva (earth), Bhava (water), Paśupati (fire), Īśāna (wind), Bhīma (ether), Rudra (sun), Mahādeva (moon), and Ugra (sacrificer).[53] The occurrence of female deities symbolizing those eight forms attests to the adaptation of an archaic concept to a new context which is Śākta-oriented.

Thus, the Mahāmātṛs and with them their submanifestations, the sixty-four Mātṛs who occupy the eight petals of the heart-lotus, impersonate the components out of which the phenomenal world ruled by Śiva is formed. Accordingly, they arise, just as the *vijñānakevala* souls, at the beginning of a new creation.

A concept which might be considered as related to the *aṣṭamūrti*, but which pertains to a more subtle level, is formed by the *puryaṣṭaka*, the 'Eightfold City.' This expression denotes the subtle body, which is also called the *liṅga-* or *sūkṣma-śarīra* and which accompanies the *ātman* during its transmigratory existences (*saṃsāra*). This subtle body exists at death but not at the time of dissolution of the world

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कर्मणा तस्य चैवेह जगत्सर्वं प्रतिष्ठितम्।
किमत्र देवदेवस्य मूर्त्यष्टकमिदं जगत्॥
विनाकाशं जगन्नैव विना क्ष्मां वायुना विना।
तेजसा वारिणा चैव यजमानं तथा विना॥
भानुना शशिना लोकस्तस्यैतास्तनवः प्रभोः।

52 KMTc fol. 50ʳ: *mudrā anyatra mūrtirūpā / uktaṃ ca / kṣmā / vahni / yajamānārka / jala / vāyu / indavaḥ / khaṃ // mūrtayaḥ syur imāḥ / iha syur (?) mudrāḥ śaktayaḥ mocanā[t] prāvaraṇāc ca /.* The commentator possibly quotes part of a Sragdharā verse (from *jala* to *khaṃ*: *jalavāyvindavaḥ khaṃ*; the first syllable however should be long), which may account for the plural *indavaḥ* (as final part of a *dvandva*-compound) instead of a sg. For the last line in this quotation from the KMTc compare TĀ 32.49ab (*bhavān muktvā drāvayanti pāśān mudrā hi śaktayaḥ*) and the quotation in Jayaratha's commentary on this line of the TĀ (*mocayanti mahāghorāt saṃsāramakarākarāt / drāvayanti paśoḥ pāśāṃs tena mudrā hi śaktayaḥ*); cf. Padoux 1990a, 72. In the quoted line of the KMTc the order of the eight components of the *aṣṭamūrti* (earth, fire, *yajamāna*, sun, water, wind, moon, and air) is identical with the one found in Matsyapurāṇa 265.38–39 where they are called *vasudhā*, *vasuretas*, *yajamāna*, *divākara*, *jala*, *vāyu*, *soma*, and *ākāśa*.

53 See e.g., LiP I.41.29–32, II.13.4–18 and Matsyapurāṇa 265.40–42. But other combinations of names and *mūrtis* are also found, see Gonda 1970, 40.

(*pralaya*). At the start of a new creation the souls which become *sakalas* acquire such a subtle body, as well as a physical body, so that by means of experiences their impurities may be able to ripen.[54]

The eight components of the *puryaṣṭaka* are usually explained as the five subtle elements (*śabda, sparśa, rūpa, rasa*, and *gandha*), *manas*, *buddhi* and *ahaṃkāra*, but other explanations are also found.[55] Although the KMT refers several times to the *puryaṣṭaka*,[56] the eight components are unfortunately not defined in this text. The commentary on KMT 12.58ab (*madhye ātmā sadā tiṣṭhet, pūryaṣṭakasamanvitaḥ*) refers to the *liṅga*(*śarīra*) without explaining its components (fol. 39^r). However, the commentary on the corresponding ṢSS 18.190cd explains the *puryaṣṭaka* as consisting of the five gross (instead of the five subtle) elements, *manas*, *buddhi*, and *ahaṃkāra* (fol. 96^{r-v}).

With reference to the Mātṛcakra, KMT 15.31cd states that Śiva, in his manifestation as Navatattveśvara, is endowed with the *puryaṣṭaka* (*navatattveśvaraṃ devaṃ, pūryaṣṭakasamanvitam*), and, in 15.32, that *puryaṣṭaka* is so called, because Śiva fills the world eightfold (cf. n. 56). KMT 15.33 (*sa śivaḥ sarvasattvānāṃ,*

54 See e.g., Kaviraj 1966, 206 n. 1.

55 For the *puryaṣṭaka* consisting of the five *tanmātras*, *manas*, *buddhi*, and *ahaṃkāra* see e.g., Pandey 1963, 530 (referring to Mahārthamañjarī 38ab), Singh 1982, 129 f., and Kṣemarāja's commentary on SvT 11.85cd–86ab. For other explanations see, for instance, the Tātparyadīpikā commentary on Tattvaprakāśa 12–13, which mentions three alternatives: 1) the *tanmātras*, *manas*, *buddhi*, and *ahaṃkāra*; 2) the *tanmātras*, the *karmendriyas*, the *buddhīndriyas*, and the *antaḥkaraṇa*; here the relation with the number eight seems to be lost; 3) (referring to the explanation according to the Setubandha commentary on YH 3.155): the *karmendriyas*, the *buddhīndriyas*, the *antaḥkaraṇa*, the five *prāṇas*, the *tanmātras*, *kāma*, *karman*, and *tamas*; here eight groups of concepts are concerned. Cf. also Sarvadarśanasaṃgraha, Śaivadarśana 138 ff. (referring to several authorities of Śaiva Siddhānta): *puryaṣṭakaṃ nāma pratipuruṣaṃ niyataḥ sargād ārabhya kalpāntaṃ mokṣāntaṃ vā sthitaḥ pṛthivyādikalāparyantas triṃśattattvātmakaḥ sūkṣmo dehaḥ*, meaning that the *puryaṣṭaka* consists of the thirty *tattvas* from earth to *kalā* which are the *tattvas* associated with the *sakala* souls (see p. 96). In accordance with the meaning of *puryaṣṭaka*, these *tattvas* are divided into eight sets. On different interpretations of the *puryaṣṭaka* see also Brunner 1963, 116.

56 The usual spelling is *puryaṣṭaka* (as in YH 3.155, the commentary on NT 20.38, etc.), but the edited text of the KMT reads either *pūryaṣṭaka* (KMT 4.59a, 12.58b, 15.26c, 31d and 32c) or *puryāṣṭaka* (18.33a and 35a). See also Goudriaan 1988, 58. The lengthening of the *u* in *pūryaṣṭaka* is perhaps because of the association with the root *pṝ* (caus. *pūrayati*, 'to fill') as is suggested by the pseudo-etymological explanation given in KMT 15.32 (*antardehasthito yasmāt, pūrayet sa carācaram / tena pūryaṣṭakaṃ proktam, aṣṭadhā tu prapūrakam*). The reading *puryāṣṭaka* supposes *puryā-* instead of *purī-*; for the alteration *-ī/-yā*, see p. 13. We should, however, note that the readings of the manuscripts of the KMT in the instances mentioned above are quite divergent. In some of them (viz. 15.26c, 31d, and 32c, all reading *pūryaṣṭaka* in the edited text) the usual spelling *puryaṣṭaka* appears to prevail in the manuscripts (*pury-* is read by ACFHJK in 15.26c, by ACHJK in 31d, and by FGHJK in 32c).

hṛdisthaḥ parameśvaraḥ / bhrāmayeta jagat sarvaṃ, yantrārūḍhas tu māyayā) probably refers to this situation when the world is manifest: 'Śiva who abides in the heart of all living beings causes, seated on his *yantra*, the whole world to revolve (or sets in motion the whole world) by his *māyā*.' *māyā* denotes the *tattva māyā* which continues to exist during the time of dissolution of the world (cf. p. 96). At the start of a new creation the *tattvas* from *kalā* to earth evolve out of this *māyā*.[57] The *yantra* perhaps refers to the eight-petalled heart-lotus considered here especially as the seat of the *puryaṣṭaka*.[58]

Thus, we have seen that the eight *vijñānakevala* souls, the eight Mahāmātṛs (= *aṣṭamūrti*) and the components of the *puryaṣṭaka* evolve anew after a period of dissolution of the phenomenal world.[59] In order to determine the meaning of the

57 Cf. MVT 1.25cd: *jagad utpādayāmāsa māyām āviśya śaktibhiḥ*, after which the lower *tattvas* (*kalā* etc.) evolve successively (*kalādikṣitiparyantam etat saṃsāramaṇḍalam*, MVT 1.33ab).

58 KMT 15.33 may be compared with Bhagavadgītā 18.61 which reads:
ईश्वरः सर्वभूतानां हृद्देशे ऽर्जुन तिष्ठति ।
भ्रामयन्सर्वभूतानि यन्त्रारूढानि मायया ॥
'The Lord resides in the heart of all living beings, O Arjuna, causing by his *māyā* all living beings, seated on the *yantra*, to wander about.' Here the object of *bhrāmayan* are all living beings who are said to be *yantrārūḍha*. Rāmānuja in his commentary explains *yantra* as 'that which is called *prakṛti* in the state of the body and senses' (*dehendriyāvasthaṃ prakṛtyākhyaṃ yantram*); cf. van Buitenen 1953, 173: '... all beings which are put in that mechanism which is called prakṛti developed into body and senses.' Thus, *yantra* refers to the body as an instrument by means of which one goes round in the *saṃsāra* (cf. also *yantrārūḍhāni śarīrārūḍhāni*, the Amṛtataraṅginī commentary). In his commentary on the same line Śaṅkara emphasizes rather the illusionary nature of the phenomenal world (*yantrārūḍhāni yantrāṇy ārūḍhāny adhiṣṭhitānīva – itīvaśabdo 'tra draṣṭavyaḥ*) and draws a parallel with the scene of a spectacle where wooden puppets, etc., are caused to move (*yathā dārukṛtapuruṣādīni yantrārūḍhāni māyayā chadmanā bhrāmayaṃs*). Cf., for instance, also '... läßt alle Wesen durch seine Māyā wie auf einer Drehbühne herumwirbeln' (Dünnebier 1989, 385), '... Moving all of them like puppets by his magic power' (Bolle 1979, 211) and 'Er bewegt wie im Puppenspiel die Wesen alle wunderbar' (Schroeder 1922, 81). – In KMT 15.33, however, *yantrārūḍha* does not refer to all living beings, nor to the whole world (but *yantrārūḍham* in KMT mss. EF and the Laghvikāmnāya), but to Śiva who is the subject. *yantra* therefore cannot denote the body and should be explained otherwise.

59 In this connection it may be observed that cases are found where the components of the *aṣṭamūrti* and the *puryaṣṭaka* seem to overlap each other although originally they have a different purport. Thus, the eight manifestations of Śiva representing the Aṣṭamūrti (i.e. Śarva, etc., see p. 109), are also related to the Brahmāṇḍa with its seven shields (*āvaraṇas*). Instead of the moon, the sun, and the *ātman/yajamāna* are found *buddhi*, *ahaṃkāra*, and *prakṛti*. These eight together are called the eight *prakṛtis* (see e.g., LiP I.70.57–59, mentioning Śiva's eight manifestations in a different order and also with partly different names; cf. Prapañcasāratantra 1.57ab: *avyaktamahadahaṅkṛtibhūtāni prakṛtayaḥ syur aṣṭau ca*, here *avyakta* stand for *prakṛti* and *mahat* for *buddhi*). These eight *prakṛtis* may also include *manas* instead of *prakṛti* as for

eight *vijñānakevala* souls, the Mahāmātṛs and the *puryaṣṭaka* in the context of the Mātṛcakra, we should consider the question whether any relation exists between these groups of eight, and secondly, where these series of eight are located in the eight-petalled lotus of the heart.

With regard to the first question the following may be observed. If we except that the Mātṛcakra reflects the traditional idea of the heart-lotus as the seat of the *ātman* (in both its universal and individual aspect) and as the place where the individual soul experiences different states, we would naturally assume that the *vijñānakevala* souls are in some way associated with the components of either the *aṣṭamūrti* or the *puryaṣṭaka*. This assumption, however, raises a problem. Since the *vijñānakevala* souls have acquired the state between *māyā* and *śuddhavidyā*, and since they are therefore free from the impurities called *māyā* and *karman*, how is it then possible to associate them with the components of either the *aṣṭamūrti* or the *puryaṣṭaka* which both form part of the phenomenal world as evolved out of *māyā*? Indeed, in view of such considerations we would more rightly expect that the *sakala* souls, who also arise from the *pralayakevalas* at the beginning of a new creation and who, as we saw earlier, are endowed with the *puryaṣṭaka*, hold this position as the experiencers of the components of the created world.

Yet there seems to be a certain indication that the eight *vijñānakevala* souls are associated with the components of the *puryaṣṭaka*. KMT 15.4cd (*vijñānakevalāny aṣṭau, bodhayāmāsa pudgalān*) which refers to the awakening of the eight souls, is also found as Mālinīvijayottara 1.19ab. The latter line occurs in a passage dealing with the creation of the world and the different categories of souls. Here, in the Mālinīvijayottara, the eight *vijñānakevala* souls are mentioned by name: they are called Aghora, Paramaghora, Ghorarūpa, Ghorānana, Bhīma, Bhīṣaṇa, Vamana, and Pibana (MVT 1.19cd–20ab). They are responsible for the divine functions of preservation, destruction, obscuration and grace.[60]

This series of eight male figures or souls, Aghora etc., is not found in the KMT,

instance in Bhagavadgītā 7.4; these eight constitute the *puryaṣṭaka* according to the ṢSSc.

60 MVT 1.19–20:
विज्ञानकेवलानष्टौ बोधयामास पुद्गलान्।
अघोरः परमो घोरो घोररूपस्तदाननः॥
भीमश्च भीषणश्चैव वमनः पिबनस्तथा।
एतानष्टौ स्थितिध्वंसरक्षानुग्रहकारिणः॥
paramo ghoro (in 19c) stands m.c. for *paramaghoro*. I am not certain of the interpretation of 20cd. Five divine functions may be recognized which are creation (*sṛṣṭi*), preservation (*sthiti*), destruction (*saṃhāra*), obscuration (*tirobhāva*), and grace (*anugraha*); see e.g., NT 21.43–44. MVT 1.20cd only mentions four functions with *rakṣā* instead of *tirobhāva* (for this see Hulin 1980, 58). The function of *sṛṣṭi* which precedes *sthiti* is not mentioned, but the text may be corrupt here.

but their female counterparts do occur. They are named Aghorā/Aghoryā, Paramaghorā, Ghorarūpā, Ghoramukhī, Bhīmā, Bhīṣaṇā, Vamanī, and Pibanī and figure as the deities of an eightfold *mantra* derived from the Parāparā *vidyā*. The first part reads *hrīṃ ru aghore hrīṃ shauṃ aghoryāyai prathamaṃ śiraḥ*; the other seven parts are built on the same pattern (KMT 18.34). This eightfold *mantra* is named after the first goddess, the Aghoryāṣṭaka, i.e. the 'Eight of Aghoryā' (KMT 17.80c, 82b (*aghorikāṣṭaka*) and 24.56d).[61] But it is also described as the '*puryaṣṭaka* connected with the Aghoryāṣṭaka' (*etat puryāṣṭakaṃ devya, aghoryāṣṭakasaṃyutam*, KMT 18.35ab; *puryāṣṭakam aghoristhaṃ*, 18.33a; cf. *aghoryāṣṭakam uttamam / puryaṣṭakena saṃyuktaṃ*, ṢSS 11.39bc). This reference to the *puryaṣṭaka* implies that the eight female deities Aghoryā, etc., are associated with, or even represent, the components of this concept. Moreover, in KMT 18.35cd it is stated that the eightfold *mantra* must be placed (*nyaset*) by the *sādhaka* on eight petals (*aṣṭapattreṣu*), which may refer to the eight petals of the heart-lotus. Therefore, in a certain sense the eight *vijñānakevala* souls seem to be associated with the components of the *puryaṣṭaka*, if only through their female counterparts.

The second question raised above concerns the location of the *vijñānakevala* souls, the eight Mahāmātṛs and the components of the *puryaṣṭaka* in the eight-petalled lotus of the heart. In the KMT they do not figure as parts of the eight separate groups of secondary Mātṛs.[62] The central position in these groups is occupied by the eight Bhairavas and the eight Mātṛkās.

One possible answer could be that those souls and Mahāmātṛs or the *puryaṣṭaka* are represented in the lotus by the eight Bhairavas and the Mātṛkās. In this regard we may refer to two instances where the *vijñānakevala* souls from Aghora to Pibana

61 The Aghoryāṣṭaka is one of the *mantras* applied in the sixfold *nyāsa* (see p. 225 n. 2) and its eight parts are associated with the head (*śiras*), the face or mouth (*mukha*), the heart (*hṛd*), the secret parts (*guhya*), the right and left arms (*bhuja*) and both thighs (*ūru*), respectively. The basic *vidyā*, the Parāparā, is communicated in code in KMT 18.4–24 and runs: *aiṃ aghore hrīṃ hsaḥ paramaghore hrīṃ ghorarūpe hsauṃ ghoramukhi bhīmabhīṣaṇe vama piba haḥ he ruru rara hrīṃ hrūṃ phreṃ hrīṃ hūṃ phaṭ*. We observe that in this *vidyā* the first six goddesses occur in the vocative (*aghore*, etc.), whereas the seventh and eighth, called Vamanī and Pibanī in the derived *vidyās*, are not found themselves. Instead of them, the imperatives of the related verbs (*vama* and *piba*) form part of the *vidyā*. As for the eight parts of the derived *mantra*, all of them contain the name of the goddess both in the vocative and the dative (*aghore* and *aghoryāyai*, etc.), except for the two final ones which only mention the dative as well as the two imperatives (. . . *vama*. . . *vamanyai* and . . . *piba*. . . *pibanyai*). For the Parāparā and its eightfold subdivision according to the TĀ and the MVT, see Goudriaan 1986, 150. In those texts, the Parāparā deviates slightly from this *vidyā* according to the KMT.

62 This is partly different for the ṢSS and the commentaries which, as we saw earlier (p. 92), include the Mahāmātṛs (instead of the Ātman-Mātṛs of the KMT) as one of the eight groups of secondary Mātṛs.

are combined with the eight Mātṛkās. In MVT 3.13–14 they (*aghorādyam*, 3.13b) figure as the consorts of the Mātṛkās who preside over the eight sections of the Sanskrit alphabet. According to TĀ 29.52–53, they (*pavanāntam aghorādikam*, 53a; with Pavana instead of Pibana) are seated together with the Mātṛkās on an eight-petalled lotus which forms part of a *maṇḍala* ascribed to the *kula* tradition (TĀ 29.25–55; cf. Gnoli 1972: fig. opposed to p. 688). Moreover, in TĀ 33.3 their female partners, Aghoryā, etc., occur as alternatives to the eight Mātṛkās in a group of twenty-four goddesses.

Therefore, on the one hand the eight souls Aghora, etc., can be connected with the eight Mātṛkās and their female counterparts Aghoryā, etc., can take the place of these Mātṛkās. On the other hand, as we saw above, the eight females are associated with the *puryaṣṭaka*. This makes it rather plausible to assume that the Aṣṭamātṛkā stand for the components of the *puryaṣṭaka*.[63] The question whether or not the souls are represented by the Bhairavas remains unclear. As for the location of the Mahāmātṛs, one might suppose that they are seated on a lotus which is situated within the eight-petalled lotus (cf. the Mātṛcakra according to the ŚM, see below), but no reference to this situation is found in the texts.[64] Presumably, the Mahāmātṛs are just represented by their sixty-four submanifestations.

In the above interpretation particularly the position of the *vijñānakevala* souls remains unclear. As we saw, they seem to be associated with the components of the *puryaṣṭaka*. However, such an assumption does not solve the problem referred to above, that is, the connection between those supreme souls and the elements of the (lower) creation is not clarified. In philosophical terms the relation between the two, viz. the souls and the constituents of the world, is expressed by stating that the souls are the experiencers (*grāhaka*, *(pra)mātṛ* or *śaktimat*) of the objects (*grāhya*, *prameya* or *śakti*).[65] However, in this regard the texts concerning the Mātṛcakra remain silent. As for the souls being eight in number, we remark that the *mantramaheśvaras*, also called the *vidyeśvaras*, are usually eight in

63 As we saw earlier (n. 42 above), in the Dehasthadevatācakrastotra the eight Mātṛkās stand for a similar series of *tattvas*. See also Sanderson 1988, 680 (referring to the Yoginī cult): '. . . these eight Mothers. . . were made internally accessible by being identified with the eight constituents of the individual worshipper's 'subtle body' (*puryaṣṭaka*), these being sound, sensation, visual form, taste, smell, volition, judgement and ego.'

64 The existence of a central lotus is certain since Mitra is said to occupy this central lotus in the pericarp of the eight-petalled lotus. See KMTc fol. 50^r (*madhyapadmasya madhye karṇikāyām*). Consequently the Mātṛcakra is said to be furnished with nine lotuses (*navapadmasamanvitam*, ṢSS 2.9d), referring to the second Saṃvartāmaṇḍala which is situated in the Mātṛcakra (see p. 178 n. 91).

65 See e.g., MVT 2.2, TĀ 1.2cd, Vijñānabhairava 106 and Singh 1963, 38 ff.

number, the first one being called Ananta.[66] The commentary on TĀ 9.61 mentions Aghoreśa as the first of the *mantramaheśvaras* and states that elsewhere he is called Ananta (*aghoreśo – mantramaheśvarāṇāṃ prathamaḥ anyatrānantaśabdavācyaḥ*) which seems to imply that in this passage the eight Aghora, Paramaghora, etc., are considered to be the eight *mantramaheśvaras*. The question one may ask is whether this situation is the same in the Mātṛcakra, that is to say, whether Aghora, etc., are not eight *vijñānakevala* souls as we have assumed, but the eight *mantramaheśvaras*. If such were the case, a different interpretation of KMT 15.4ab (= MVT 1.19ab) would be required, namely that Śiva awakens or enlightens eight (out of all the) *vijñānakevala* souls and makes them *mantramaheśvaras*.[67] This interpretation would agree with the subsequent lines of the MVT which indicate that Aghora, etc., acquire some divine functions, which indeed are allotted to the *mantramaheśvaras* or *vidyeśvaras* (cf. e.g., Hulin 1980, 128). But in this case even these more highly evolved souls should be associated with the components of the *puryaṣṭaka*.

Although, therefore, some details as yet remain doubtful, in its essential features the symbolism of the Mātṛcakra seems to pertain to the traditional concept of the heart-lotus. On the one hand, the Mātṛcakra is the seat of both the universal and individual *ātman*, the latter being represented by Mitra and the eight *vijñānakevala* souls. On the other hand, the Mātṛcakra stands for the elements of the phenomenal world, symbolized by both the *aṣṭamūrti*, represented by the Mahāmātṛs and their sixty-four submanifestations, and the *puryaṣṭaka*, probably represented by the eight Mātṛkās. Compared with the examples given above of the heart-lotus, the system of the Mātṛcakra is much more complicated because it attempts to assimilate to its symbolism divergent concepts, notably the concepts of the *aṣṭamūrti* and the eight souls.

At this point a few words should be said about the Navātman SHRKṢMLVYŪṂ. As we saw earlier (p. 86 ff.), this *mantra* with its subdivision into eighty-one *padas* forms the basic concept in the symbolism of the Dūtīcakra. The ṢSS and the

66 These eight are called Ananta, Sūkṣma, Śivottama, Ekanetra, Ekarudra, Trimūrti, Śrīkaṇṭha, and Śikhaṇḍin. See e.g., Mṛgendrāgama, *vidyāpāda* 4.3 (Hulin 1980, 128) and Brunner 1977, 464.

67 I may quote here a similar case from Mṛgendrāgama, *vidyāpāda* 4.2: *tatrādau kevalāṇūnāṃ yogyānāṃ kurute 'ṣṭakam...*, translated by Hulin (1980, 126) 'Alors, pour commencer, Il crée un groupe de huit êtres, âmes pures....' Hulin adds in a note: "Ou mieux, peut-être, 'Parmi les âmes pures (*kevalāṇu*, synonyme de *vijñānakevalin*) Il crée (= sélectionne) un groupe de huit... etc.'. Ce sont les huit Vidyeśvara dont on sait qu'ils sont toujours recrutés parmi les *vijñānakevalin*." Compare also SvT 2.59 where these eight *vidyeśvaras* are seated on the eight-petalled lotus of the heart (Conio 1986, 102).

commentaries on the KMT and the ṢSS connect this *mantra* with the Mātṛcakra in a similar way. This means that the deities of the Mātṛcakra are associated either with the full Navātman or with *bījas* derived from it: the central deity and his four female attendants, Raktā, etc., are associated with the full Navātman in its *pada*-form which is SA HA RA KṢA MA LA VA YA ŪṂ; the eight Mātṛkās (Brahmāṇī, etc.) are represented by the Navātman in *pada*-form, each time with one letter omitted;[68] and the sixty-four secondary Mātṛs are represented by special *bījas* which are derived from the Navātman in exactly the same way as was the case with the *padas* of the Dūtīcakra. But whereas the separate *padas* of the Dūtīs were formed with the eight long vowels, in the present case they are formed with the short vowels. For instance, the Mātṛs of the eastern petal are associated with SAṂ, SIṂ, SUṂ, SṚṂ, SḶṂ, SEṂ, SOṂ, and SAṂ. Here the total number of *padas* is not eighty-one, but seventy-seven.[69]

Although the Navātman and its presiding deity are connected with all the five *cakras* (see p. 28), the subdivision of the Navātman into *padas* seems to have no particular importance in the Mātṛcakra. Considering the similarity in structure of the Dūtī- and the Mātṛcakra, the association of the Mātṛs with the Navātman most probably occurs merely by analogy with the Dūtīs.

4 The Mātṛcakra according to the ŚM

As was pointed out above (p. 91), in the ŚM the composition of the Mātṛcakra is in some respects different than in the KMT and ṢSS. The Mātṛcakra is described in ŚM chapter 17 which, after an introduction (1–7ab) and the description of the graphic representation of the Mātṛcakra (7cd–10), deals with the central deity Piṅgeśa or Mitra (17.20cd and 70cd), who causes the eight *vijñānakevala* souls and the eight Mahāmātṛs, Khecarī, etc., to arise (11–72ab). Up to this point the ŚM agrees with the KMT, but in its second part, where the secondary Mātṛs are enumerated (72cd–96ab) and some general remarks are made (96cd–100), the correspondence between the two texts ends.

Just as in the KMT, eight Mātṛs are born from each of the eight Mahāmātṛs, but the ŚM mentions an alternative list of these sixty-four ancillary goddesses. We saw earlier that the names of the secondary deities in the KMT express their dependence on the eight Mahāmātṛs who stand for the components of the *aṣṭamūrti*. But the

68 With regard to the position of the letter *ra* in the Navātman (see p. 26) we note that in this case the ṢSS consequently adds a second *ra* between *va* and *ya* (*sa ha ra kṣa ma la va ryūṃ ca, mahāpadmasya karṇike*, ṢSS 23.15ab, etc.).

69 These are the five *padas* in the centre, the eight in the centre of each lotus and the sixty-four of the Mātṛs.

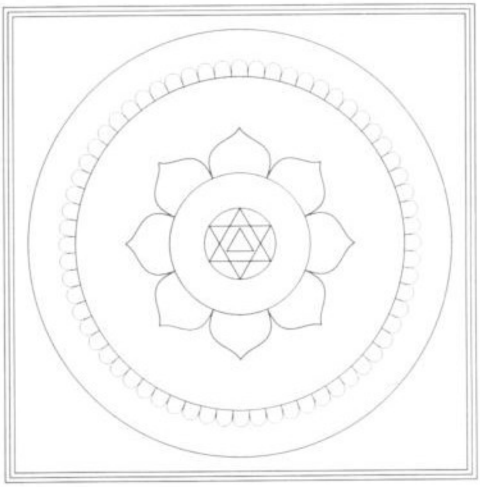

Fig. 7 The Mātṛcakra according to the ŚM

sixty-four goddesses of the ŚM, although they are born from the same Mahāmātṛs, do not express such a dependence, nor is any mutual relation displayed within each group of eight.[70] The eight Bhairavas, the eight Mātṛkās, the sacred sites and the *kalpas* do not form part of the Mātṛcakra, but some of them, as well as of the sixty-four Mātṛs, do belong to the Yoginīcakra (see p. 149 n. 86). Moreover, the four attendant goddesses of the central deity, Raktā, etc., and the *puryaṣṭaka* are not mentioned at all.

A great portion of the text is devoted to the description of the mental images of the deities involved. The central deity Piṅgeśa is described in 17.12–15ab; he has a large body, four faces, twelve eyes and eight arms with different attributes,[71] and he is adorned with a necklace of serpents and various other ornaments. The eight Mahāmātṛs are described in 17.21cd–70ab: they all have one face, three eyes and eight arms with eight different attributes for each Mahāmātṛ; each Mahāmātṛ has her own colour and is seated on a particular vehicle, an elephant (?, not mentioned in the text), a ram (*meṣa*), a buffalo (*mahiṣa*), a corpse (*śava*), a goose (*haṃsa*), an antelope (*mṛga*), (a seventh is not mentioned) and a bull (*vṛṣa*), respectively.[72] In

70 For their names see Appendix V.

71 The four attributes in his left hands are a skull cup (*kādya*, for the interpretation of this word see Blom 1989, 16 n. 69), a mirror (*darpaṇa*), a staff with skull (*khaṭvāṅga*) and a bow (*dhanu*) (ŚM 17.13cd); in his right hands he carries a rosary (*akṣasūtra*), a trident (*triśūla*), an arrow (*iṣu*), and a noose (*pāśa*) (17.14ab).

72 These eight are the vehicles of the Lokapālas, see e.g., Banerjea 1956, 523 ff. and Schleberger 1986, 143. We may, therefore, assume that the first one is an elephant which is the vehicle of

outward appearance the secondary Mātṛs seem to be identical to the Mahāmātṛ to whom they belong (e.g., *khecaryāsadṛśāḥ sarvā*, 17.76c).

The ŚM also presents a different graphic figure (see Fig. 7). The Mātṛcakra is built up successively by a triangle, a hexagon which is adorned by a surrounding line (*mekhalā*), an eight-petalled lotus, a circle with sixty-four petals, a circle, and a threefold square.[73] The eight Mahāmātṛs are seated on the eight-petalled lotus (*aṣṭāre ca mahāpadme, pattraikaike vyavasthitāḥ*, 17.21ab). Presumably, the ancillary Mātṛs occupy the lotus with sixty-four petals. This implies that the ŚM emphasizes a circular arrangement of the sixty-four Mātṛs rather than arranging them in groups of eight. In this respect the ŚM might have been influenced by the cult of the sixty-four goddesses of the Yoginī temples who are arranged in a circle, although there is no correspondence between the names of these sixty-four Mātṛs and those of the extant lists of the sixty-four Yoginīs (cf. p. 101 n. 27).

Indra. The vehicle of the seventh Lokapāla, Kubera, is variable and may be for instance an elephant, a hoarse, or a goat.

73 See ŚM 17.7cd–9:
त्रिकोणं चैव षट्कोणं मेखलैकेन भूषितम्॥
तस्योर्ध्वे पङ्कजं दिव्यमष्टपत्तं सकर्णिकम्।
वृत्ताकारं पुनर्बाह्ये चतु[ः]षष्टिदलान्वितम्॥
वृत्ताकारं पुरस्थोर्ध्वे चतुरस्रमतः परम्।
चतुर्दिक्षु त्रिभागेन वृक्षवल्लीलताकुलम्॥
The connection between the different parts of the figure is successively indicated by *tasyordhve, punar bāhye, purasthordhve* (?), and *ataḥ param*. For *ūrdhva* denoting 'at the outside' see p. 80 n. 35.

The fourth *cakra* is occupied by the goddesses who are called Yoginīs ('sorceresses').[1] This *cakra*, indicated as the Ghaṭādhāra or Ghaṭasthāna, is localized in the region of the throat and associated with Īśvara and the element air.

In the case of this *cakra* the number of female deities involved is rather small, as the Yoginīs are only six in number. They form the series of goddesses who are generally known as Ḍākinī, Rākiṇī, Lākinī, Kākinī, Śākinī, and Hākinī. They are well-known from several other Hindu Tantras where they figure as the presiding deities of the six *cakras* from the Mūlādhāra to the Ājñā and as the deities of the bodily substances, the *dhātus* (see e.g., YH 3.33, ṢCN and KĀN ch. 21). As will be seen below, the names of these goddesses are found in the Kubjikā texts in a great variety of forms, with the exception of the initial letters which are always the same. In the Kubjikā tradition these goddesses occupy an important position (cf. Schoterman 1982, 84; Goudriaan 1983, 96 f.). As a series of six, they form the Yoginīcakra. In other instances, whether accompanied by a seventh deity or not, they have a role in several rituals (see below). According to the ŚM/GS and the KNT, the series of six is part of the twenty-eight principles (*aṣṭāviṃśatikrama*)[2] which constitute a fundamental concept in the Kubjikā doctrine.

Consequently, the Yoginīs enjoy considerable popularity, both in the Kubjikā tradition and in other traditions as well. In this respect the Yoginīcakra may be distinguished from the previous *cakras*. While the deities of the first three *cakras* (the twenty Devīs, the eighty-one Dūtīs and the sixty-four Mātṛs) are for the most part 'introduced' by the Kubjikā texts as hypostases of various concepts, the deities of the Yoginīcakra are already familiar from other traditions, and they do not symbolize any particular concept in a comparable way.

The six goddesses of the Yoginīcakra have a twofold nature. Primarily, they are deities of a terrifying nature who behave as evil spirits. This feature is already suggested by the number six which has a magical and demonic connotation (cf. Goudriaan 1978, 205 f.). But they may also display a merciful and auspicious disposition. In this latter aspect they appear to be represented in the Yoginīcakra by a second series of six females who are designated in abbreviated form as Kam, Ba,

1 They are, probably m.c., called Yogīs in KMT 15.78c (*-yogīnāṃ*, gen. pl.) and in 15.64c, 71c and 77a (*yogī*, nom. sg.).

2 See p. 31 n. 42.

Mā, La, Vi, and Ko (see below). Moreover, as deities of the present *cakra* Ḍākinī, etc., are associated with several series of six concepts and, as in the texts referred to above, with the six *cakras* from Mūlādhāra to Ājñā and the *dhātus*.

The Yoginīcakra is discussed in KMT 15.36cd–83, which amounts to 47.5 verses. After some introductory lines announcing the Yoginīs (36cd–39), their abode is described in 40–46. The subsequent lines (47–60) deal with the unfolding of the central deity, which leads to the origin of the six Yoginīs, and a brief characterization of them. The Yoginīs are described separately in relation to several concepts in 61–78, and then the passage closes with a few concluding lines (79–83).

The corresponding passage in the ṢSS is chapter 24, which amounts to 57.5 verses (numbered as 1–59). These lines include all the verses of KMT 15.36cd–83 without exception, which means that altogether ten verses have been added to the text. The most important additional information in these lines concerns the graphic representation of the Yoginīcakra.

In the ŚM the Yoginīcakra is dealt with in chapter 18, which consists of 162.5 *ślokas*. These lines are found in the GS in chapter 19 which is, however, incomplete in Pāṇḍeya's edition and begins with the line corresponding to ŚM 18.73cd. According to these texts, the composition, as well as the symbolism, of the Yoginīcakra is completely different from the description provided in the KMT and ṢSS. Consequently, no verses of KMT 15.36cd–83 are found in these chapters of the ŚM and GS. But, as stated before in the context of the Mātṛcakra (see p. 91), these chapters include part of KMT 15.10cd–28 which belongs to the passage dealing with the Mātṛcakra. In particular, the chapters of the ŚM and the GS which deal with the Yoginīs have incorporated the lines enumerating the sixty-four secondary Mātṛs. How the ŚM and the GS have adapted these secondary Mātṛs to their conception of the Yoginīcakra will be presented below.

In the following pages I will first discuss the deities of the Yoginīcakra, i.e. the central couple and the two opposite series of six Yoginīs. In section two I will deal with the location of the deities and the graphic representation of this *cakra*. The symbolism of the Yoginīcakra is the subject of section three, and section four is concerned with the Yoginīcakra as described in the ŚM and the GS.

1 The deities

The central deity presiding over the Yoginīcakra, which is also designated as the sixfold site (see below), is Kuleśvara, the Lord of *kula* (cf. *tat kuleśvaradevasya, . . . ṣaṭpuraṃ mahat*, KMT 15.46cd). He is called Kujeśvara in the corresponding ṢSS 24.12a. Presumably, he is Īśvara who is found elsewhere in this fourth

position after Brahmā, Viṣṇu, and Śiva/Rudra[3] who preside over the Devī-, Dūtī-, and Mātṛcakra, respectively.

This central deity enfolds his own body (sixfoldly) (*vibhajya svatanuṃ devaḥ*, KMT 15.47a), or it is said that his own self is manifested in a sixfold manner (*ātmā ṣoḍhāprakāreṇa pradarśitam*, ṢSSc fol. 127ʳ). By this action the six Yoginīs are stationed in the sixfold site (cf. *ṣaḍ yoginyo mahātejāḥ, ṣaṭpure sanniveśitāḥ*, KMT 15.47cd). Kuleśvara's consort is Kubjikā since the six Yoginīs are also said to be born from her womb (*kubjikodarasambhūtāḥ, ṣaḍ yoginyaḥ*. . . , KMT 15.54cd). In 15.78 this central female is called Kanyā ('maiden') who is of cosmic form and the mistress of the Yog[in]īs (*tatra madhye sthitā kanyā, viśvarūpā. . . / sā patiḥ sarvayogīnāṃ. . .*). The ṢSS refers to her as Guhyā, the 'Secret One,' and its commentary calls her Guhyakubjī (fol. 130ʳ).[4]

In the present chapter of the KMT the six Yoginīs, who come into existence in this manner, are called Ḍāmarī, Rāmaṇī, Lambakarṇī or Lambikā, Kākinī or Kākī, Sākinī,[5] and Yakṣiṇī (15.48, 52–54 and 61–77). As was mentioned above, the goddesses of this series, especially in later texts, are usually known by the names Ḍākinī, Rākiṇī, Lākinī, Kākinī, Śākinī, and Hākinī (e.g., in KT 10.138 ff. and the Ṣaṭcakranirūpaṇa). A seventh goddess is sometimes added, who is then called Yakṣiṇī (e.g., in KT 4.50) or Yākinī (e.g., in the Setubandha commentary on YH 3.33).

At this point I would like to consider two further questions concerning the names of these goddesses as they occur in the Kubjikā texts. The first question is to do with the sequence of the names of the sixth and the seventh goddesses; the

3 See, for instance, KMT 5.137 ff. dealing with the sixfold *śakti* in association with the six sites (the first of which is located in the heart region, cf. ṢSS 10.39) of Brahmā, Viṣṇu, Rudra, Īśvara, Sadākhya, and Śakti, respectively, and KMT 6.8ab (*brahmā viṣṇus tathā rudra, īśvaro 'tha sadāśivaḥ*) referring to the first five sites in a series of ten (*ete sthānā daśa smṛtāḥ*, 9b; the others being *kuṇḍalī, vyāpinī, praśāntā, viṣuvat*, and *śakti*). Brahmā, etc., preside also over the six *cakras* from the Mūlādhāra to the Viśuddhi, see e.g., ṢSS 9/10.9cd–10 and the ṢCN. In the system of the six *cakras*, Īśvara is related to the heart *cakra* (Anāhata), whereas in our case he is connected with the *cakra* of the throat.

4 Instead of *viśvarūpā* in KMT 15.78b the corresponding ṢSS 24.54b reads *guhyākhyā tu*. Cf. the central Kubjikā of the Mātṛcakra who is likewise called Guhyakubjī by the ṢSS and its commentary (see p. 92). As her multiplicity of forms is also expressed by *anantavigraha* (78d), we should perhaps translate *viśvarūpa* as 'brilliant' or 'glittering' (for this interpretation see Bodewitz 1985, 15 ff.; cf. also p. 134 n. 41 where the central deity is called *dīptā*). For *viśvarūpa* as referring to the divine universal form, see e.g., Maxwell 1988 (focussing mainly on sculptures having several heads).

5 In the manuscripts the fifth goddess is named either Sākinī or Śākinī with a predilection for the spelling Sākinī; cf. Goudriaan 1988, 52, sub j.

second concerns the form of all their names.

In the KMT the sixth goddess is always called Yakṣiṇī, both in the series of six and in the series of seven.[6] The seventh deity is called Bhrāmaṇī (23.91c, 94c, and 24.80c), Kusuminī (23.133c) or Kusumamālinī (23.140A/ 1).[7] This means that a name with initial *ha* (viz. Hākinī, see above) is not found, although an allusion to such a name is made. Just as Yakṣiṇī is associated with the *bījas yāṃ*, *yīṃ*, and *yūṃ*, so the seventh goddess Kusumamālinī is associated with *hāṃ*, *hīṃ*, and *hūṃ* (KMT 23.140A, see also Goudriaan 1983, 102). Moreover, in the Kulamūlaratnapañcakāvatāra, a later text of the Kubjikā school, this Kusumamālinī is referred to as Haṃsakusumamālinī or Hākinī (KRP 6.110). In this case not only is the initial *ha* found, but the relation of this seventh Yoginī with the *haṃsa* or *ātman* is also expressed (see below). This text, just like the KMT, recognizes a name with initial *ya* (viz. Yākinī) for the sixth deity (see KRP 3.15c and 6.109).

In the ṢSS the reverse situation occurs. The sixth Yoginī is called Hākinī, Hāriṇī or Haṃsinī/Haṃsanī and the seventh is named Yakṣiṇī.[8] In three lines which belong to the Yoginīcakra and which occur both in the KMT and the ṢSS, the latter text replaces Yakṣiṇī, who is the sixth Yoginī according to the KMT, with Hākinī or Hāriṇī. For instance, KMT 15.48c reads *sākinī yakṣiṇī cānyā*, whereas the corresponding ṢSS 24.14a reads *sākinī hākinī cānyā*.[9] The ŚM/GS and KNT

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6 For the only exception see n. 17 below. The series of seven occurs in KMT 23.91–94, 133 and 140A (for these see Goudriaan 1983, 102 ff.) and in 24.79–80.

7 For the meaning of Kusuminī or Kusumamālinī see n. 14 below. Once, in KMT 24.79d, the variant Kusumālikā is found instead of Kākinī, the fourth deity; the seventh is here called Bhrāmaṇī. Cf. also Kusumālinī (instead of Kusumamālinī) in a *mantra* inserted after KJN 4.15. This *mantra* refers among other things to a similar series of goddesses, who are here five in number and called Ḍākinī, Rākṣasī, Lākinī, Kusumālinī, and Yoginī (. . . *bhrū tra[=ḍa] ḍākinī siddhiḥ jhu ra rākṣasīsiddhiḥ*. . . , etc.). Later on, in a formula in prose after verse 9.5, this text (KJN) again mentions a series of five goddesses who are now called Lākinī, Ḍākinī, Śākinī, Kākinī, and Yākinī. For Kusumā or Kusumāyudhā as the eighth Yoginī of the Yoginīcakra according to the ŚM and the GS, see p. 147.

8 The sixth goddess is called Hākinī in ṢSS 24.14a, 36.57c, 36.81 and 47.73b, Hāriṇī in 24.19d and 24.51b, Haṃsinī in 28.178c, and Haṃsanī in 28.169c. Yakṣiṇī as the seventh occurs in 28.171a and 179c, 36.63d and 47.73c.

9 The other two instances are KMT 15.54b (*yakṣiṇīti nigadyate*) = ṢSS 24.19d (*hāriṇīti nigadyate*) and KMT 15.77b (*yakṣiṇī śakti śāmbhavī*) = ṢSS 24.51b (*hāriṇī śakti śāmbhavī*). Cf. also KMT 23.140A/2 (. . . *yāṃ yīṃ yūṃ yakṣiṇī*. . .) which corresponds to ṢSS 36.81 (*hāṃ hīṃ hūṃ*. . . *hākinīye*. . .). An exception occurs in KMT 23.133 (= ṢSS 36.70cd and 72cd): . . . *yakṣiṇīmūlā, ḍāmaryantaṃ vidur budhāḥ / kusuminyā*. . . *madhyato*. . . . Here, according to both texts the sixth (or properly speaking the first, because they are mentioned in the reverse sequence) is Yakṣiṇī and the seventh in the centre is Kusuminī. But according to the ṢSS the sixth goddess is indicated as Hākinī both in the preceding 36.57c and in the following 36.81 and 109c. The seventh, who should be Yakṣiṇī according to the ṢSS, is indeed called thus in

also mention the sixth and seventh deity with the initials *ha* and *ya*, respectively.[10]

Such is the situation when the six or seven names are written in full. However, the series of six is also found repeatedly in its abbreviated form *ḍa-ra-la-ka-sa-ha*. In the KMT this abbreviated form occurs three times.[11] The sixth deity is now represented by *ha* which does not correspond to Yakṣiṇī who, as noted above, is the sixth Yoginī according to the KMT. In KMT 23.91, for instance, the sixth goddess is called Yakṣiṇī but immediately afterwards, in 23.93, she is represented by the abbreviated form *ha*. Obviously, the abbreviated form of the series of six was fixed as *ḍa-ra-la-ka-sa-ha*. In the ṢSS, the ŚM/GS and the KNT this abbreviation agrees with the full names of all six deities.[12]

Therefore, leaving aside this abbreviated form, according to the KMT and the KRP the sixth goddess has the initial *ya* and the seventh either has the initial *ha*, or is associated with this syllable,[13] whereas in the ṢSS, the ŚM/GS and KNT, as

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the preceding line 36.63d, but remains Kusumamālinī in 36.80 (or Kusumālinī in 108a). In the latter instance, however, Kusumamālinī is connected with the *bījas yāṃ, yīṃ, yūṃ*, etc., which rather refer to Yakṣiṇī. Note that the KMTc on 15.48 also mentions Hākinī as an alternative for Yākinī (*. . . yākinī / evaiva kvacid uktā / hākinī. . .*, fol. 52^{v}).

10 See e.g., ŚM 10.73–74 = GS 11.65cd–67ab and KNT fol. 52^{r-v} and 54^{v} calling them Hākinī and Yākinī.

11 Notably, in KMT 14.4a (*ḍa-ra-la-ka-sa-ha-jotthāḥ*), 23.92–93 and 1.81d which is found only in mss. ABEFG and refers to Mālinī who is born from *ḍa*, etc. (*ḍaralakasahajā*). In 23.92–93 the syllables are communicated in code by means of the *uddhāra* from the Mālinī *gahvara*: from *ū-ḍha-madhyagataṃ gṛhya* (= *ḍa*) to *ya-sa-madhyagataṃ gṛhya* (= *ha*); here the fifth is *śa* (cf. n. 5 above). For this kind of *uddhāra* see Schoterman 1982, 185 f.

12 See e.g., ṢSS 40.76b, ŚM 14.61–74ab = GS 15.59–72ab (dealing with the *uddhāra* of six *bījas ḍmlvryūṃ*, etc., the sixth being *hmlvryūṃ*) and KNT fol. 53^{r} (*ḍa-ra-la-ka-sa-ha-ymlvryūṃ*, referring also to the seventh deity starting with *ya*). But when only the first and sixth are mentioned in abbreviated form, the KMT is again correct, see e.g. *ḍādiyāntāḥ* in KMT 24.67b and *ḍādiyakārāntā* in KRP 8.65a; cf. *ḍādihāntā-* in ṢSS 2.30d and 36.55b, likewise referring to the six.

13 The same situation is found in the Kubjikā section of the Agnipurāṇa, viz. chapters 143–147. AgP 144.28cd–29ab enumerates the six as Ḍākinī, Rākiṇī, Lākinī, Kākinī, Śākinī, and Yākinī. But in abbreviated form the sixth is indicated by *ha*, see AgP 143.7:
यजेद्रवलकसहान् शिवेन्द्राग्नियमे ऽग्निपे ।
जले तु कुसुममालाम् ···॥
In *pāda* a we should probably read *yajed ḍaralakasahān*. These syllables *ḍa*, etc., are to be worshipped in the north-east (*śiva*), the east (*indra*), the south-east (*agni*), the south (*yama*), the south-west (*agnipa*?), and the west (*jala*). It is not clear if *kusumamālā* ('garland of flowers') refers here to the seventh Yoginī (cf. above). The chapter deals with the *pūjā* of Kubjikā who occupies the central position (for this worship see p. 141 ff.). For the contents of these Kubjikā chapters of the Agnipurāṇa and their relation to the main Kubjikā texts, see Schoterman (1980, 344–347), who thinks it 'plausible, that the author of the *Kubjikā*-section gained his knowledge in the first place from the ṢSS and the KnT. . . , and not from the KMT.' As we have just seen, however, this does not seem to be true at least for the name of the sixth Yoginī; the name of the

well as in other Hindu Tantras, the reverse situation is found.

With regard to this change of place the following may be observed. In ritual the seventh goddess is placed in the centre of the six and seems to be related to the individual *ātman* (the *haṃsa* or *jīva*). According to KMT 23.133, one must place the *ātman* (or oneself; cf. Goudriaan 1983, 101), which is identified with Kusuminī, in the centre (*kusuminyā sahaikatvam, ātmānaṃ madhyato nyaset*). Moreover, a few lines further on in 23.140A/1 this seventh goddess is associated with the *dhātu* called *pradhāna* ('basic substance') which seems to denote semen (cf. Goudriaan 1983, 102 and the corresponding ṢSS 36.80 which refers to *śukra*). And semen, in turn, may be equated with the *ātman*, as we also saw in the case of the Devīcakra (see p. 49 and 64). This connection of the seventh goddess with the *ātman* is also expressed by her name Haṃsakusumamālinī in KRP 6.110 (see above) or Haṃsinī in the ṢSS, although in the latter case she is not the seventh but the sixth deity.[14] Likewise, the name Bhrāmaṇī ('roaming about') given to the seventh (see above) might refer to the *jīva* which is made to wander about during the *saṃsāra*.[15] It seems most probable, therefore, that the initial *ha* is derived from *haṃsa*. Moreover, this might be taken as an indication that the situation found in the KMT (i.e. *yā* as the sixth and *hā* as the seventh) is the original because the *haṃsa* (= *ātman*) occupies the central place and was probably added to the series of six. This interpretation, however, does not explain the change of place of Hākinī from the seventh (i.e. the central) to the sixth position.[16]

As for the second question referred to above which pertains to the form of all the names, it may be noted that the series with the standardized forms of the names (i.e. all ending in *-ākinī*) is found neither in the KMT[17] nor in the ṢSS.

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seventh remains unclear.

14 The name Kusuminī ('containing flowers') or Kusumamālinī ('garlanded with flowers') of the central goddess seems to express the idea of the *ātman* being represented by a flower. Compare e.g., the ritual described by Hooykaas (1966, 83) during which the Śivātman, represented by a flower, is brought to the priest's heart. Cf. also Goudriaan/Hooykaas 1971, 158 nr. 256.

15 Cf. e.g., KMT 14.36b (... *bhramate hy aṇuḥ*). For *bhrama* and a goddess Bhrāmaṇī see also Goudriaan 1978, 356–359.

16 With regard to Yakṣiṇī occupying the seventh (= central) position instead of Hākinī we observe that in its second chapter the Kubjikā Upaniṣad quotes Atharvaveda 10.8.43. This line refers to a *yakṣa* provided with a soul/self (*tasmin yad yakṣam ātmanvat*) in the centre of a lotus or, as the Kubjikā Upaniṣad explains, in the centre of the *yantra* of Lord Kubja. For the Kubjikā Upaniṣad in relation to the Atharvaveda see Schoterman 1992. An edition and translation of the Kubjikā Upaniṣad by J. Schoterman and T. Goudriaan is in preparation.

17 An exception occurs in the KMT in a fragment which is found in three manuscripts only, namely in ABL, and which is added after KMT 23.148. This fragment deals with the *anugraha* variant of the *mantras* communicated in 23.140A (see KMT Appendix II; cf. also p. 140). Here, the six deities are called: Ḍākinī, Rākiṇī, Lākinī, Kākinī, Sākinī, and Hākinī, which also means that

It appears that in these texts one or more optional (and perhaps older) names are used for each goddess. For instance, Ḍāmarī occurs besides Ḍākinī, Rākṣasī or Rāmaṇī are found instead of Rākiṇī.[18] Whenever they are enumerated in a series, some of the Yoginīs are indicated by one of those alternative names. Above we mentioned their names as they occur in the lines of the KMT which deal with the Yoginīcakra. In another context the ṢSS calls them Ḍāmarī, Rāmaṇī, Lambakarṇī, Kamalā, Śaṅkhinī, Haṃsinī, and Yakṣiṇī (28.173–179). On the other hand, the other secondary works of the school referred to above, viz. the ŚM/GS, KRP, and KNT, make use of the standardized forms, when they mention the series of goddesses.[19] The texts seem to show a growing tendency to use these standardized forms only.

Having discussed the forms of the goddesses' names as found in the Kubjikā texts which concern us, I will now consider the question which has occupied previous scholars as to what was the origin of this series. Several suggestions have been made (see below). The fact that the Yoginīs—at least some of them—also occur in the plural seems to be significant in this connection. For instance, in Vajrayāna Buddhism the Ḍākinīs form an important class of feminine divinities. As initiating deities they are a form of intermediaries between the Absolute and the *sādhaka*. They are considered to be a subtype of the Yoginīs, who, as the mystic partners of the *yogins*, take care of the latter on their spiritual path, transmit the mystic doctrines and provide the *yogins* with, among other things, superhuman powers. They behave either as demonic or as auspicious beings.[20] In a inferior form these Ḍākinīs, as well as some of the other Yoginīs in the plural, appear as various kinds of female mythical beings, often mentioned together with other classes of spirits, demons and the like (such as Vetālas, Bhūtas etc.), who may pose a threat to human beings (accidental and premature death, possession, illness, etc.). In particular the

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Hākinī and not Yakṣiṇī is the sixth goddess.

18 In the KMT the following names occur; between brackets some other names are mentioned which are found in the ṢSS, but not in the KMT:
1. Ḍākinī, Ḍāmarī (ṢSS: Ḍākī)
2. Rākiṇī, Rāmaṇī, Rākṣasī (ṢSS: Rāmarī, Rākī)
3. Lambakarṇī, Lākinī, Lambikā, Lāmā (ṢSS: Lākī)
4. Kākinī, Kākī, Kusumālikā (ṢSS: Kamalā)
5. Śākinī, Sākinī, Śaṅkhinī
6. Yakṣiṇī (ṢSS: Hākinī, Hāriṇī, Haṃsanī, Haṃsinī)
7. Bhrāmaṇī, Kusuminī, Kusumamālinī (ṢSS: Yakṣiṇī)

19 See e.g., ŚM 10.73–74 = GS 11.65cd–67ab, KRP 3.15 and 6.104–110, KNT fol. 52^{r-v} and 54^{v}; cf. also ṢSSc fol. 127^{r} and AgP 144.28cd–29ab (cf. n. 13 above).

20 For the function of the Ḍākinīs in Buddhism see e.g., Snellgrove 1957, 175, 203–4 and 1959 I, 135, Gordon 1959, 80–82, Getty 1962, 119, and Schumann 1986, 173 ff.

Ḍākinīs and Śākinīs are frequently referred to in this sense. As for the names which do not end in *-ākinī*, the Yakṣiṇīs (female Yakṣas) and the Rākṣasīs (female Rākṣasas) are, of course, well-known. For instance, from the Kubjikā texts we may cite KMT 18.78cd (*śākinībhūtavetālāḥ, piśācoragarākṣasāḥ*) and GS 14.223–224 (*bhūtāś... rākṣasā... // pūtanā lākinī rāmā, ḍākinyaḥ pretaguhyakāḥ*). Another example is offered in the nineteenth chapter of the Netratantra which describes these malicious beings, their *raison d'être*, the harm they cause when in some way ritual rules, etc., are neglected, and the remedies against them. In 2.13–14 several such classes of beings, for instance the Śākinīs and Ḍāmarikās, are enumerated. The commentary on those lines gives a definition of all of them. A Śākinī, for instance, is defined as a being 'who sucks out the blood, etc., from an uninitiated person in order to change her form' (*rūpaparivṛttyartham paśuśoṇitādyākarṣiṇī śākinī*).

It has been suggested that these groups of female divinities go back to classes of female sorcerers, witches or Tantric adepts who eventually came to be accepted as minor divinities in the Tantric pantheon (Hindu and Buddhist). Thus, it is believed that the Ḍākinīs were a class of females whose origin was in the region of Uḍḍiyāna (Swāt).[21] In his attempt to explain the origin of the series Ḍākinī, Rākiṇī, Lākinī, Kākinī, Śākinī, and Hākinī, Bagchi (1975, 49–52, dealing with practices of foreign origin in some Tantric texts) assumes that juxtaposed to each goddess stands a group of the same name (Ḍākinīs, Rākiṇīs, etc.)[22] and that those groups were originally

21 See e.g., Snellgrove 1957, 175, 203–4, Tucci 1971a: 226 f., and Kalff 1978, 149 ff. Essen (1989, 174 f.), however, doubts this generally accepted place of origin of the Ḍākinīs. He thinks it not impossible that the Ḍākinīs are of genuine Indian origin, i.e. that their worship dates back to the worship of female deities in the early Dravidian period of India, which worship receded into the background after the arrival of the Indo-Aryans, but became more prominent again in the *bhakti*-movement and Tantrism. It is especially the ambivalent nature of the Tantric goddesses which they share with the Buddhist Ḍākinīs, which he considered important in this respect. Earlier and for different reasons Banerjea (1966, 128) also had suggested a purely Indian origin of the Ḍākinīs. Referring to the Gangdhar inscription of 423–24 A.D. which mentions the name Ḍākinī, he states that the suggestions for a Tibetan origin of the word 'are unacceptable on account of this early epigraphic evidence.' On account of the emphasis which the inscription places on the shouting of these attendant deities, the same meaning of *ghoṣa* and *ḍāka*, and the occurrence of goddesses named Ghoṣiṇīs in the Atharvaveda as attendants of Rudra, Banerjea states that these attendants 'possibly were at the base of the *ḍākinī* concept of the Gupta and post-Gupta periods' (id., 157 n. 18). Hence, contrary to the usual view that the word *ḍāka* or *ḍākinī* is derived from the Sanskrit verb root *ḍī* 'to fly' (see e.g., Snellgrove 1959 I, 135), Banerjea appears to connect the word with the root *ḍam* 'to sound.' In this respect we should refer to the name Ḍāmarī given by the KMT as one of the alternatives for Ḍākinī and the adjective *ḍamarī* referring to her (KMT 15.52ab).

22 See Bagchi 1975, 49 f.: 'The ḍākinīs, rākinīs, lākinīs, kākinīs, śākinīs and hākinīs are mentioned as the female energies (*Śaktis*) of the Tantrik deities respectively called ḍāmeśvaranātha,

female Tantric adepts, etc., from different geographical regions. He suggests (id., 51) that the Lākinīs go back to the sorcerers called Lhaka from Western Tibet, and that likewise the Ḍākinīs and Śākinīs are related to witches connected to the 'Dags (people of Dāgistan) and Śakas.' In a footnote (p. 52 n. 1) he adds that the goddess Raṅkiṇī, who is worshipped at Ghāṭśilā in the district of Manbhum, may have some connection with Rākiṇī. De Mallmann (1963, 205–207), taking Bagchi's hypothesis as a starting-point, tentatively proposes that the Rākiṇīs are named after the island of Rāmeśvaram (opposite Ceylon) and the Kākinīs after the Ka-regions (viz. Kāmarūpa, Kaśmira, etc.) but observes that the origin of the Hākinīs remains unexplained. Instead of Hākinī, however, the AgP (the text under discussion by de Mallmann) presents Yākinī as the sixth Yoginī (cf. n. 13 above) and de Mallmann states that Yākinī—like Yamunā—could easily be connected with sorcery.

Hoffmann (1967, 23), dealing with the Ḍākinīs in Vajrayāna Buddhism, agrees that they were originally 'Zauberinnen' or 'Hexen' from Udyāna (Swāt), who were assimilated into Tibetan Buddhism as initiating deities. He next declares (id., 24) that 'Systematisierende Spekulation stellt später neben die Ḍākinīs auch Rākinīs, Lākinīs, Kākinīs, Śākinīs und Hākinīs, gebildet nach mystischen indischen Silbenfolgen,' without trying to connect them with particular geographic regions although he makes reference to Bagchi. Bhattacharyya (1974, 96) merely states that the deities of the Ṣaṭcakra (i.e. Ḍākinī, etc.) 'own (sic) their origin to the Buddhist conceptions,' without any further explanation.

On the basis of the Kubjikā texts nothing definite can be added concerning their origin. The names of some of the Yoginīs as they occur in the KMT and the ṢSS, such as Ḍāmarī, Ḍākī, Rākṣasī and Yakṣiṇī, as well as their collective names, the Yoginīs, may indeed point to their derivation from various groups of mystical beings (Ḍākinīs, Rākṣasīs, etc.). The case of Hākinī is probably different because she seems to be derived from the *haṃsa*, as was pointed out above. To begin with, perhaps, only one or two names ending in *-ākinī* (e.g., Ḍākinī, Śākinī, see above) were in current use, and then at a later date the other names came to be patterned on them. However, what was the process of their incorporation and the rationale behind their ordering—in particular why these six are concerned rather than any others—these questions as yet remain unanswered. The geographic theories concerning

rāmeśvaranātha, lāmeśvaranātha, kākeśvaranātha, śāmvaranātha, and hāmeśvaranātha who together with their śaktis, form mystic groups designated under the mnemonic *ḍa ra la ka śa ha*.' Regrettably Bagchi does not mention his source. The Kubjikānityāhnikatilaka (fol. 52^{r-v}) refers to deities called Ḍāmeśvaranātha, Rāmeśvaranātha, etc. (with Kāmeśvaranātha instead of Kākeśvaranātha and Sāmeśvaranātha instead of Śāmvaranātha), but connects them with Ḍākinī, etc., in the singular. With regard to the plural, I have not so far found any reference in Tantric texts to the Kākinīs or Hākinīs.

the origin of the groups of female divinities are as yet unconfirmed, although de Mallmann seems to consider the occurrence of these Yoginīs as attendant deities of Kubjikā (see p. 141 ff.) as evidence for the correctness of Bagchi's proposition.[23]

We should now turn our attention to the second series of six female deities who form part of the Yoginīcakra. These goddesses are described as surrounding the central goddess and they are designated by the initial letters of their name: Kam, Ba, Mā, Lam, Vi, and Kā (*kam-ba-mā-lam-vi-kāntābhir, āvṛtā madhyasaṃsthitā*, KMT 15.79ab). In this abbreviated form they are found once more in the KMT, namely in 14.3a (*kam-ba-mā-lam-vi-kā devyaḥ*). Here too, they stand in close relation to the deities Ḍākinī, etc., who are mentioned in the next line (*ḍa-ra-la-ka-sa-ha-jotthāḥ*, 14.4a).

The names of these deities need to be determined. The commentary on the ṢSS explains the series of abbreviated forms twice. In the commentary on ṢSS 19.117a (which corresponds to KMT 14.3a, quoted above) they are abbreviated in a partially different form, namely as Kam, Bam, Ā, La, Vi, and Ko (*kaṃ-bam-ā-la-vi-ko-devyaḥ*)[24] and these abbreviations are explained as Kamalā, Bandharā, Aghorāmukhī, Laghvī, Viśvatejā and Koṅkaṇā (ṢSSc fol. 106^r). Here the third deity, Aghorāmukhī, does not agree with her abbreviated form *ā*. In the same commentary on fol. 127^v this series of deities occurs in almost the same form. Here the *pāda* containing the abbreviated forms is given as *kaṃ-ba-mā-la-vi-ko-devyaḥ* and the names are explained as Kamalā, Barbarā, Mukhī, Laghvikā,[25] Viśvatejanī and Koṅkaṇā. In this interpretation the third name Mukhī again does not correspond to the abbreviated form *mā* (see below) and only the second name Barbarā differs from the name according to the first interpretation which was Bandharā.[26] These goddesses are further defined as the deities of the six *aṅgas* from *hṛdaya* to *astra* (*hṛdayā[dya]straparyantadevyaḥ*, fol. 127^v). These *aṅgas* denote the six members called heart (*hṛdaya*), head (*śiras*), top-knot (*śikhā*), armour (*kavaca*), eye (*netra*)

23 See de Mallmann 1963, 207: '. . . la présence au chap. 144, 29, des six déesses : Ḍākinī, Rākiṇī, Lākinī, Kākinī, Śākinī et Yākinī—prototypes des groupes de mêmes noms—environnant Kubjikā, apparaît comme un symbole qui rassemble les divinités locales de plusieurs régions de l'Inde autour de la grande Déesse populaire, dont elles deviendront les hypostases. Ce dernier point semble donc vérifier la proposition de Bagchi, relative à l'origine de ces catégories de déesses. . . '

24 ṢSS 19.117a itself reads *kaṃ-ba-ā-laṃ-vi-ko devyaḥ*. In the line corresponding to KMT 15.79a the ṢSS reads *kaṃ-ba-mā-la-vi-kāntābhir* (24.55a).

25 The scribe first wrote Laṃbikā but changed it afterwards to Laṃghvikā (= Laghvikā).

26 Note that the difference of this second name is caused only by a different separation of the compound mentioning the abbreviated forms: *kaṃ-bam-ā-* in the first explanation opposed to *kaṃ-ba-mā-* in the second.

and weapon (*astra*) of the goddess.

In the KMT the *aṅga*-deities appear in chapter seven. This chapter deals with the Samayā *mantra* of Kubjikā and its division into eight *padas* and six *aṅgas* (see Goudriaan 1986, 143 ff.). Two varieties exist of both the *pada*- and *aṅga*-division, although the second variety (KMT 7.34 ff.) is only found in four manuscripts (ABFJ). It is, however, the second variety of the *aṅga*-division which is important in our concerns, as the deities of this variant are called (KMT 7.39): Kamalakubjikā (*hṛdaya*), Barbarā (*śiras*), Mahantārikā (*śikhā*), Laghvikā (*kavaca*), Viśvatejinī (*netra*) and Koṅkaṇāvvā (*astra*).[27] With the exception of the third deity, these alternative *ṣaḍaṅga*-deities correspond with the above-mentioned deities enumerated in the ṢSSc as an explanation of the abbreviated forms Kam, Ba, etc. With regard to the third deity, who is called Mahantārikā in the KMT and Mukhī or Aghorāmukhī in the ṢSSc, the following should be noted. The deities of the *aṅgas* each have their own *mantra* which is based on the Samayā *mantra*. That is, the Samayā *mantra* is divided into six parts which form the basis of the *mantras* of the *aṅga*-deities. Now the vocative *aghorāmukhi* forms part of the Samayā *mantra* itself[28] and therefore also occurs as part of one of the *aṅga-mantras*. In the first variety of the division into six *aṅgas aghorāmukhi* belongs to the fourth, i.e. the *kavaca-aṅga*, in the second variety it occurs in the second, i.e. the *śiras-aṅga*.[29] This may account for the inclusion of (Aghorā)mukhī among the *ṣaḍaṅga*-deities themselves as is the case in the ṢSSc. Presumably, Mahantārikā of the KMT is the correct name of the deity of the third member, the *śikhā*.

Obviously, these six *aṅga*-deities (Kamalakubjikā, Barbarā, Mahantārikā, Laghvikā, Viśvatejinī, and Koṅkaṇā) are the goddesses denoted by the abbreviated forms Kam, Ba, etc., but it is evident that some of them do not correspond with the abbreviated forms of their names as given in the edited text of KMT 14.3a and 15.79a (*kam-ba-mā-lam-vi-kā*).[30] Kamalā(kubjikā), Barbarā, and Viśvatejinī

27 They differ only partly from the deities according to the first variety of the *aṅga*-division, who are called: Hṛtkamalā/Kamalinī (*hṛdaya*), Kuladīpā (*śiras*), Barbarā (*śikhā*), Bahurūpā (*kavaca*), Mahantārikā (*netra*) and Koṅkaṇāvvā/Koṅkaṇeśānī (*astra*) (KMT 7.13cd–18 and 7.30). The first and the sixth goddess in both series are the same, Barbarā and Mahantārikā occur in both, but occupy a different position and the remaining two vary in the two series. The ṢSS too knows both varieties of the *ṣaḍaṅga*-deities. For the first see ṢSS 13.13–18 and ṢSS 47.88–91 (with Kubjinī instead of Kuladīpā as the *śiras*-deity), for the second see 13.42–60. On the other hand, the ŚM/GS appear to recognize the first variety only (ŚM 9.138–187 = GS 10.138–186). Note in this connection that the abbreviated forms Kam, etc., do not occur in the ŚM/GS in the context of the Yoginīcakra (see p. 149).

28 For this *mantra*, see p. 47 n. 19.

29 See Goudriaan 1986, 145; these *mantras* are *ṅañaṇaname aghorāmukhi bahurūpāyai kavacāya* and *śrī aghorāmukhi barbaraśirase*, respectively.

30 The KMTc on 14.3a gives another explanation of the abbreviated forms and calls these god-

correspond with their abbreviated forms, but Mahantārikā, Laghvikā, and Koṅkaṇā do not. With regard to the abbreviations *lam* and *kā*, however, we may note that, of the various readings of the manuscripts of the KMT, the readings *la* and *ko* appear to be preferable in both 14.3a and 15.79a.[31] These latter abbreviations *la* and *ko* do agree with Laghvikā and Koṅkaṇā. But the reading *mā* (referring to Mahantārikā) is confirmed by all the manuscripts of the KMT, both in 14.3a and 15.79a. The lengthening of the *a* may be due to metrical rules, although exceptions to those rules are generally allowed in enumerations of names.[32] In view of all these points, we should presumably read *kam-ba-mā-la-vi-ko* in KMT 14.3a and 15.79a.

It should be noted that the position and function of the *ṣaḍaṅga*-deities (in both varieties) is, on the whole, rather undefined. As Goudriaan has observed (1986, 151), these deities play an inferior role and appear to be less important than the Dūtīs of the six *aṅgas*, who are elaborately described in KMT chapter 7–10. But, as will be seen below, in the Yoginicakra these six deities Kamalā, etc., act as the counterparts of the six Yoginīs, Ḍākinī, etc. Moreover, some of them are also found in other instances.[33]

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desses Kaṃkālī, Balivṛyaḥ (?), Māta[ṅ]gī, Laṃbakarṇī, Vikaṭadaṃṣṭrā, and Kālarātrī (fol. 42^v). Although all of them agree with their abbreviated forms, this series is not known elsewhere and is obviously not relevant here.

31 In 14.3a ABEHJKT read *la* (H: *lya*), whereas CDFG read *lam*; in 15.79a ABCDGHKT have *la* and EFJ *lam*. Therefore, the majority of the manuscripts reads *la* and ABHKT as well as the Laghvikāmnāya have *la* in both cases. The ṢSS reads *lam* in 19.117a (= KMT 14.3a) and *la* in 24.55a (= KMT 15.79a). In the case of the sixth abbreviated form the evidence of the manuscripts is perhaps less convincing: in 14.3a BCEGHJK read *ko* and AD *kā* (F has *ke*); in 15.79a ABF read *ko* and CDEGHJK *kā*. Thus, only B reads *ko* in both instances. The Laghvikāmnāya and ṢSS read *ko* in the line corresponding to KMT 14.3a, but *kā* in the line corresponding to KMT 15.79a.

32 Note that the manuscripts hesitate between Mahantārī and Mahāntārī. In the edited text Mahantārī/ikā is only found in KMT 7.30 (but mss. EJ: *mahānt-*) and 7.39 (but ms. F *mahānt-*). In other instances (17.20c, 22b, 51d; 19.18c, 24b, 30a; and 24.67c, 100d) she is called Mahāntārī, although some of the manuscripts (especially GHJK) tend to read here Mahantārī as well. Perhaps *mahānt-* was pronounced as *mānt-* which might account for the abbreviated form *mā*.

33 The first four of them occur in KMT 17.51–52 as the manifestations of Kubjikā in the four realms *rūpātīta*, etc.: Kubjikā is called Kamalā(nanā) in *rūpātīta*, Barbarā in *rūpa*, Mahāntārī in *pada* and Kubjeśī in *piṇḍa*. In 17.12–33 these manifestations are described. Here, the fourth goddess Kubjeśī has a 'light form' (*laghurūpa*, 17.25b), which seems to refer to Laghvikā who is the fourth *aṅga*-deity. These four are also found in KMT 24.100–101 which refers to a *vṛddhapañcaka* (the 'Five Old Ones'), consisting of Kamalā, Barbarā, Mahāntārī, Laghvinī, and Bimbā and forming one of the groups of a sixfold *nyāsa*. The first three (in different sequence) occur in ŚM 9.58 = GS 10.56 as the deities of the *upapīṭhas*: Barbarā of Śaila, Mahantārikā of Mahendra, and Kamalā of Kailāsa. And KRP 6.48cd–52ab mentions three of them as the deities of three of the four main *pīṭhas*: Kamalā of Oḍḍiyāna, Mahantārī of Pūrṇagiri, and Koṅkaṇā of Kāmarūpa. The fourth *pīṭha* of Jālandhara is connected with a deity called Samarī.

2 Location and graphic representation

The Yoginīs reside in the Ghaṭasthāna, the 'Place of the Jar' (KMT 15.36d and 38d), which is also called the Ghaṭādhāra, the 'Base of the Jar' (40b; *ṣaḍ yoginyo ghaṭādhāre*, 77c). It is said that they are born from the water of this Jar (*kusumbhodasamudbhavāḥ*, 48d) and possess its qualities (*kusumbhaguṇaśālinī[ḥ]*, 49b). This Ghaṭasthāna is localized above the heart(-lotus) of the divine Kuleśvaradeva (*śrīkuleśvaradevasya, hṛdyordhvaghaṭa-*, 46ab) or, put in different terms, above the element fire (*tejastattvaṃ …/ atordhvaṃ yoginīnāṃ tu, ghaṭasthānaṃ nigadyate*, 36); both the heart(-lotus) and the element fire refer to the Mātṛcakra. A more precise location is given by the commentary on ṢSS 2.28, which equates the Ghaṭasthāna with the throat (*kaṇṭha*) or with the cavity of the throat (*kaṇṭhakūpa*)[34] (cf. also KRP 7.4c: *ghaṭaṃ ca kaṇṭhakūpaṃ vai*).

Located within the Ghaṭasthāna is the sixfold site of Kuleśvara (… *ghaṭa-m-antare / tat kuleśvaradevasya,… ṣaṭpuraṃ mahat*, KMT 15.46). This sixfold site consists of a *vajra*-lotus, where the Yoginīs are seated (*vajrapadmāsanārūḍhāḥ*, 49a; cf. *ghaṭādhāraṃ… vajrapadmāṅkitaṃ*, 40). ṢSS 24.28–31 and, in particular, the commentary on these lines (fol. 125^r–126^v) give a detailed description of how this *vajra*-lotus is to be visualized. Both passages explain the form of the lotus, as well as the position of the six Yoginīs within it (see below). The lotus owes its *vajra*-form (*vajrarūpaṃ*, ṢSSc fol. 125^r) to the fact that it is based on a lotus with eight petals, two of which have been removed (*padmaṃ kṛtvā aṣṭadalaṃ / tasya daladvayaṃ / … parityajya ṣaḍdalāḥ…*, ṢSSc fol. 125^r). It is, in fact, an irregular six-petalled lotus (see Fig. 8), which indeed may be compared with a *vajra* having three peaks on each side (cf. *vajraśṛṅga-*, ṢSS 24.30b). It is also conceived of as a hexagon (*ṣaḍāraṃ ṣaḍdalaṃ vā*, ṢSSc fol. 126^v) which is the graphic symbol of the element air.[35] The association with this fourth element is not explicitly found in the KMT, but may be inferred from the graphic representation of the Yoginīcakra. This association is also confirmed by the parallel texts; see ṢSS 24.1 (*yoginīnāṃ mahācakraṃ,… / vāyutattvasya madhyasthaṃ,…*) and ŚM 18.156cd (*etat te yoginīcakraṃ, vāyutattvaṃ caturthakam*).

34 See Schoterman 1982, 80. It is not clear why the image of a jar (either *ghaṭa* or *kusumbha*) is used in connection with the throat. But compare p. 250, n. 27 for the 'etymological' explanation of *ghaṭa* given by the KMT.

35 See e.g., the commentary on NT 3.11cd (*ṣaḍbindu-ya-lāñchitakṛṣṇa-vṛttyātmavāyavya-*; also mentioning the colour black and the syllable *ya* which belong to air) and ŚT 1.23ab (quoted on p. 21 n. 7) and its commentary (*tad vṛttam eva samabhāgena vṛttaparidhirekhāmadhye ṣaḍbindulāñchitaṃ mātariśvanaḥ vāyoḥ*); both instances refer to a circle which is characterized by six points on the circumference at an equal distance from each other, which obviously denotes a hexagon. In the case of the Yoginīcakra the hexagon would be irregular.

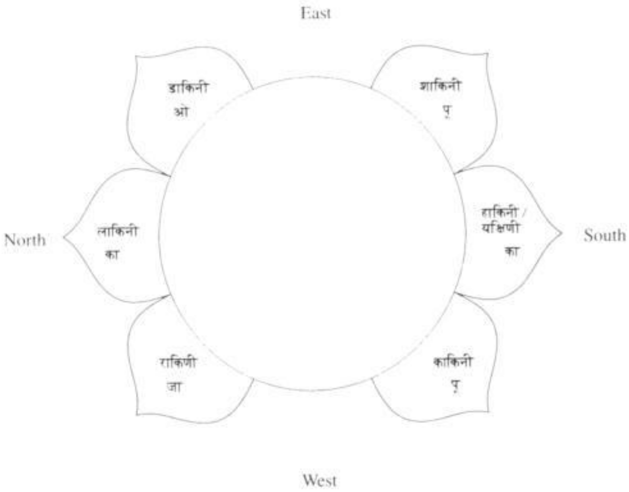

Fig. 8 The Yoginīcakra as *vajra*-lotus

The KMTc seems to recognize a slightly different figure: the two peaks of the *vajra* are directed to the east and the west (*pūrvadalapaścimadale ca śṛṅgadvayaṃ*, fol. 52^r) which means that the northern and southern petals remain unoccupied. The position of the Yoginīs in this commentary is indicated as follows (fol. 52^v): Ḍākinī (NE), Rākiṇī (NW), Lākinī (W), Kākinī (SW), Śākinī (SE), Yakṣiṇī (E).

The figure must be filled in as follows. The eight petals are named after the four main *pīṭhas* Oḍḍiyāna, Jālandhara, Pūrṇagiri, and Kāmarūpa: one must first place them in regular order (*krameṇa*), that is, O, Jā, Pū, and Kā, in the north-east, east, south-east, and south, respectively; and next in irregular sequence (*vyatikramāt*), that is, Kā, Jā, O, and Pū, in the north, north-west, west, and south-west, respectively (ṢSSc fol. 125^v).[36] The eastern and western petals, which are thus inscribed with Jā and O, respectively, are then left out (... *ojau varṇau / pūrvāparagatau nyastau / tāv eva parityājyau*, ṢSSc fol. 126^r; cf. ṢSS 24.30cd: *pūrvāparagatau pattrau,*

36 The ṢSSc shows the following drawing:

	[east]		
[north]	ओ 1	जा 2	पू 3	
	का 5		का 4	[south]
	जा 6	ओ 7	पू 8	
		[west]		

The KMT alludes to this allocation of the *pīṭhas* to the eight petals in 15.50ab (= ṢSS 24.15cd), but this is obviously wrong. For its interpretation see p. 251 n. 35.

o-jau śṛṅgavivarjitau). They remain unoccupied (*śūnya*, fol. 129^{v}). The position occupied by the six Yoginīs (for the sake of convenience called by their standardized names) is indicated as: Ḍākinī in the north-east (O), Rākiṇī in the north-west (Jā), Lākinī in the north (Kā), Kākinī in the south-west (Pū), Śākinī in the south-east (Pū), and Hākinī in the south (Kā).[37] The KMT itself indicates the location of the Yoginīs by means of the *pīṭhas* allocated to the petals. Thus, Ḍāmarī occupies the petal with the syllable Oṃ (15.62c), Rāmaṇī the Ja-petal (64a), Lambikā the Kāma-petal (66b), Kākī the Pūrṇaka-petal (69a), Sākinī the Puṃs-petal (72a), and Yakṣiṇī (instead of Hākinī, cf. p. 122) the Kāmeśvarī-petal (75a).[38] Except for the sixth deity Yakṣiṇī, who occupies the southern petal related to Kāmarūpa (*dakṣe kāmeśvarīpattre*, 75a), the points of the compass are not indicated, but the position of the six petals with their Yoginīs turns out to be the same as in the ṢSS.[39]

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37 See ṢSS 24.29cd–30ab:
ईशवायूत्तरदले ओजाकाडरलावधि[:] ॥
रक्षो ऽग्नियाम्य पूओकाः कसहा वज्रशृङ्गाः ।
In *pāda* 30a we have to read *pū-pū-kāḥ* instead of *pū-o-kāḥ*, which is indeed confirmed by the commentary stating *rakṣo 'gniyāmyadale pū-pū-kā / iti nairṛtye pū pūrṇagiriḥ / āgneye pū pūrṇagiriḥ / dakṣiṇe kā kāmarūpaḥ* (ṢSSc fol. 126^{v}). See also the figure in n. 36. In ṢSS 24.28cd–29ab and its commentary (fol. 126^{r}) the six petals are also indicated by names which seem to refer to the direction of the compass they occupy. ṢSS 24.28cd–29ab reads:
अष्टपत्त्रे महापद्मे पूर्वापरे ऽनिलोत्तरे ॥
यातुधानाग्निकीनाशे वज्रशृङ्गानि चालिखेत् ।
'In the great eight-petalled lotus of which the eastern and western [petals are left out] one has to write the peaks of the *vajra* in Anila, Uttara, Yātudhāna, Agni, and Kīnāśa.' Anila (wind) denotes the north-west, Uttara the north, Yātudhāna (a kind of demon) the south-west, Agni the south-east, and Kīnāśa (name of Yama) the south. The petals, therefore, are mentioned in the sequence in which the Yoginīs are to be filled in, with omission of the first petal in the north-east. Obviously something is wrong in *pāda* 28d. Instead of *pūrvāpare 'nilottare* the ṢSSc (fol. 126^{r}) reads *dale hīnānilottare* (cf. *hīnā* (plur.?) *iti īśānadale*, a few lines later on; and *hīnakoṇe / īśānakoṇe*, fol. 129^{r}), apparently indicating the north-eastern petal as *hīna*. But this interpretation of *hīna* remains doubtful; in view of its meaning ('left out'), *hīna* does not seem to refer to the north-eastern direction, but rather to the eastern and western petals (cf. *pūrvāpare* in *pāda* 28d) which, as we have seen, are left out.

38 The *pīṭhas* are here abbreviated or referred to as Oṃ, Ja, Kāma, Pūrṇaka, Puṃs, and Kāmeśvarī. For Ja instead of Jā (standing for Jālandhara) cf. e.g., KMT 15.50a (*o-jā-pū-kāma-*) where mss. ACD read *o-ja-* and Goudriaan 1988, 95. Pūrṇaka and Puṃs both refer to Pūrṇagiri; the association of *puṃs* ('soul') with Pūrṇagiri is not clear (cf. also mss. DEGJ' which read *pudgala-* instead of *puṃdala-* in 72a). The Yoginī who occupies this fifth petal is associated with *prakṛti*; *puṃs* or *puruṣa* is associated with the sixth Yoginī (see p. 138).

39 This is confirmed by the fact that in three instances the ṢSS either changes the indication of the *pīṭha* as found in the KMT into an indication of the direction or adds the direction: KMT 15.64a (*punar japattra-*) = ṢSS 24.36a (*vāyupattrasya*; NW), KMT 15.69a (*pūrṇakadala-*) = ṢSS 24.42a (*rakṣe pūdala-*; SW), and KMT 15.72a (*punaḥ puṃdala-*) = ṢSS 24.45a (*vahnipūrṇadala-*, which however results in nine syllables; SE).

This same *vajra*-lotus occupied by the six or seven Yoginīs is found in at least two other instances. In the external worship of Kubjikā described in the fortieth chapter of the ṢSS (see below) Kubjikā, who is now called Vajrakubjeśvarī (75d) or Vajrakubjī (115a), is seated on a *vajra*-lotus (77b) in the company of Ḍākinī, etc. (76b). Likewise, according to ṢSS 28.162 ff. which describes the *pūjā* of Mahantārī Saptavaktrā, this goddess is seated on a *vajra*-lotus which is defined as a hexagon characterized by a *vajra* (*vajrapadme varārohe, ṣaḍaśre vajralāñchite*, 28.173ab). Her seven mouths (Aja, Īśāna, Tatpuruṣa, Aghora, Vāma, Sadya, and Picu) are associated with Ḍāmarī, etc., who occupy the same position in the *vajra*-lotus as is described for the Yoginīcakra (NE, NW, N, SW, SE, and S, respectively; cf. Fig. 8); the seventh Yoginī called Yakṣiṇī is situated in the pericarp (ṢSS 28.173–181).[40] Compare also the corresponding passage of the KMT (i.e. 19.17–32), where is stated that Mahāntārī holds a *vajra* in her hand and resides on a *vajra* in the centre of a group of *yogins* (*vajrahastā tu vajrasthā, ṣaḍyogikulamadhyagā*, 26ab).[41]

One may wonder why the concept of a *vajra*-lotus as the seat of the Yoginīs is used.[42] In this connection we may again refer to Tantric Buddhism, where the *vajra* is an essential symbol and confers upon this form of Buddhism the name Vajrayāna. The *vajra* represents the indestructible, the Absolute and the means (*upāya*) to realize the Absolute. It symbolizes the male principle which, in contrast with Hindu Tantrism, is considered as active. The female principle, which is inactive, represents wisdom (*prajñā*) and is symbolized by either a lotus or a bell. In sexual symbolism the *vajra* denotes the male organ, and the lotus or bell the female organ.[43] If, as was suggested earlier, our Ḍākinī, the first of the six Yoginīs, has a connection with the divinities known as Ḍākinīs in Tantric Buddhism, it

40 For the seven mouths see also Schoterman 1982, 86 f. referring to the 42th and 47th chapter of the ṢSS.

41 In the corresponding line the ṢSS reads *vajrapadmasthitā dīptā, ṣaḍyogikulamadhyagā* (28.107cd). Perhaps we should read with KMT ms. D *ṣaḍyogī-* instead of *ṣaḍyogi-*, referring to the six Yoginīs.

42 A *vajra*-lotus is also mentioned in the Dīpikā commentary by Amṛtānanda on Yoginīhṛdaya 3.146 as one of the nine *ādhāras* (of the Śrīcakra?). These nine *ādhāras* are called: Ādhāra, Svādhiṣṭhāna, Maṇipūra, Anāhata, Vajrapadma, Kaṇṭha, Lambikā, Viśuddhi, and Ājñā. The Vajrapadma is here said to be located above the Anāhata (*-anāhatatadūrdhvavajrapadma-*) but is obviously not identical with the throat (*kaṇṭha*). The commentary quotes (as its source?) one and a half *śloka* of the Svacchandasaṃgraha enumerating these nine *ādhāras* with a small deviation: Ādhāra, Svādhiṣṭhāna, Maṇipūra, Anāhata, Madhyama, Vajrakaṇṭha, Lambikā, Viśuddhi, and Ājñā. Here—as is the case in our Yoginīcakra—the *vajra* is related to the throat, but the reading *madhyamaṃ vajrakaṇṭham ca* seems doubtful. No reference is made here to the form of this *vajra*-lotus.

43 See e.g., Dasgupta 1974, 106, Wayman 1977, 263, 295, and Snellgrove 1987, 131–134, 295; cf. also e.g., Guhyasamājatantra 18 (1967, 166): *vajrapadmasamāyogam*.

would seem acceptable to assume that also such an important Buddhist concept as the *vajra* (or even the combination of *vajra* and lotus) has exercised some influence in the matter, although, of course, the *vajra*-lotus has a different meaning than the union of *vajra* and lotus in Tibetan Buddhism. In this regard we may also mention the practice of adding the term *vajra* to the names of Tantric Buddhist deities, both male (e.g., Vajrapāṇi) and female (e.g., Vajravārāhī) (see de Mallmann 1975, 396–433), which in our case is found in Vajrakubjeśvarī (ṢSS, see above) and the series called Vajraḍākinī, Vajrarākiṇī, etc. (KNT fol. 52ᵛ).

3 Symbolism of the Yoginīcakra

In the preceding pages casual reference has been made to certain features which are relevant with regard to the nature and symbolism of the Yoginīs. It was mentioned that the six Yoginīs primarily have a fearsome nature, that they govern the *dhātus* and the six *cakras*, and that they are closely connected with a second series of six female deities. In what follows below, these as well as other features will be discussed in greater detail.

In the passages which describe the six Yoginīs in succession (KMT 15.52–54 and 61–77), their fear inspiring character is accentuated. For instance, Ḍāmarī is fearsome (*bhīmā*, 52a) and her eyes are fierce and of a glowing reddish colour (*jvalatpiṅgogralocanā*, 63b); Kākinī is wrathful, eternally endowed with mental darkness, furious, terrible and frightening (*kruddhā tamotkaṭā nityaṃ, pracaṇḍogrā bhayānakā*, 71ab). More details concerning the appearance of the six Yoginīs are found in the ŚM (see p. 147) and, for instance, in KNT fol. 55ʳ (cf. Goudriaan 1983, 105; see also the commentary on the ṢCN). Besides these marks of outward appearance the account of the six Yoginīs mainly describes their association with several concepts, namely the sixfold *adhvan*, the bodily substances (*dhātus*), the Ṣaṭcakra, the six *aṅgas*, and the six *tattvas*.

The six *adhvans*, viz. the *bhuvana-*, *pada-*, *varṇa-*, *mantra-*, *kalā-*, and *tattva-adhvan*, appear to be of special interest to the Yoginīs. They are said to confer these six paths (*ṣaḍadhvānavidhāyikāḥ*, 15.77d)[44] and, by means of them, they exercise their favour or disfavour (79cd–81, see p. 144 f.). The Ghaṭasthāna itself is defined as the place where everything, and in particular, the sixfold path, is created and then destroyed again (15.41cd–44). The Yoginīs are each ascribed to

44 In the passage under discussion the stem *adhvāna-* is mostly used (56c, 71c, 73b, 77d, 79d, and 81a; in the last-mentioned case not referring to one of the *adhvans* but to the southern course opposed to the northern one; for them see p. 145). The stem *adhva-* is found in 65b. *-ādhva-* in the compound *tattvādhvapura-* (76a) and *-ādhvā-* (69d, in pseudo-comp. *mantrādhvā-s-stu*, but see p. 254 n. 51) can be derived either from *adhvan* or *adhva-*. Cf. also Goudriaan 1988, 76 f.

one of the *adhvans*: Ḍāmarī is associated with the *bhuvanas* (... *bhuvanātmikā*, 63d), Rāmaṇī with the *padas* (*padādhve rāmaṇī ramet*, 65b), Lambikā with the *varṇas* (*varṇeśvarī*..., 67c), Kākī with the *mantras* (*mantrādhvānagatā*..., 71c), Sākinī with the *kalās* (*kalādhvānasamāvṛtā*, 73b), and Yakṣiṇī with the *tattvas* (*tattvādhvapuramadhyasthā*, 76a). As was mentioned earlier, each of the six paths is subdivided into a particular number of entities. In association with the six Yoginīs only the number of the *bhuvanas* and *padas* is mentioned: Ḍāmarī is related to one hundred and eight *bhuvanas* (*bhuvanāṣṭottaraṃ śatam*, 15.61d)[45] and Rāmaṇī to eighty-one *padas* (*ekāśītipadāvṛtā*, 64b; for these *padas*, see p. 86 f.). According to the ṢSSc, the other *adhvans* consist of fifty *varṇas*, eleven *mantras*, thirty-eight *kalās*, and thirty-six *tattvas* (fol. 127^r).[46] With regard to the *kalās* it should be noted that they are usually five in number and denote Nivṛtti, Pratiṣṭhā, Vidyā, Śānti, and Śāntātītā, which also form part of the Devīcakra (see p. 41).[47] These *kalās*, Nivṛtti, etc., occur with the function of 'treasurers' of the *adhvans* (*bhāṇḍāriṇo amīṣāṃ ca, nivṛttyādyāḥ prakīrtitāḥ*, KMT 15.45ab); the *adhvans* themselves are called 'treasure' (*bhāṇḍa*) in 15.44. This probably refers to the practice of ascribing a particular number of *bhuvanas*, *padas*, etc., to each of the five *kalās*.[48]

45 These hundred and eight *bhuvanas* refer to the (worlds of the?) fifty Rudras, fifty Śaktis and eight Cakravartins mentioned in KMT 15.61ac. The Rudras and Śaktis denote the deities of the Sanskrit alphabet in its male and female form, respectively, known as the Śabdarāśi and Mālinī; the eight Cakravartins are explained as the eight consonants of the Navātman which are *sa, ha, ra, kṣa, ma, la, va*, and *ya* (*rudrapañcāśat / śabdarāśiḥ / śaktipañcāśat / mālinī / cakravartī / aṣṭa navātmākṣarāṇi / ota* (?) *aṣṭavarṇā*..., ṢSS fol. 128^r). Instead of *cakravartyaṣṭakopetaṃ* (KMT 15.61c) the ṢSS itself reads *cakravartyāṣṭa-* (24.33c) which refers to the feminine Cakravartyā. For other numbers of *bhuvanas* see next note.

46 In another context, enumerating the six *adhvans* with alternative names (see p. 255 n. 60; with *māntra* instead of *mantra*), the KMT refers to twelve *mantras*: *māntraṃ dvādaśa kīrtitāḥ* (KMT 10.69d = ṢSS 17.71d). Possibly, these twelve *mantras* refer to the twelve *ślokas*, the Ślokadvādaśa (see p. 225 f. n. 2). But, KMT ms. F (*mantram ekādaśa smṛtam*) and also the KMTc on this line (fol. 30^v) refer to eleven *mantras*; the commentary explains them as the five *vaktras* and six *aṅgas* of the Samaya *mantra*, which are dealt with in the initial part of the seventh chapter of the KMT. For eleven *mantras* see also TS 1.164ab (*mantraikādaśikā ye ca, sā ca śaktyā vyavasthitā*). The number of components of the six *adhvans* is variable. For instance, the SvT recognizes five *kalās*, thirty-six *tattvas*, 224 *bhuvanas*, fifty *varṇas*, ten *mantras*, and eighty-one *padas*; likewise, the TĀ and MVT speak of five *kalās*, thirty-six *tattvas*, fifty *varṇas*, and ten *mantras*, but 118 *bhuvanas* and ten *padas*. See Padoux 1975, Tables on 280–281 (1990, 358–359).

47 The thirty-eight *kalās* denote the thirty-eight particles of (Sadā)śiva related to his five faces called Īśāna, Tatpuruṣa, Aghora, Vāmadeva, and Sadyojāta (see e.g., Bhatt 1961, 25 f. n. 80 and the table opposite p. 28, giving the names and Brunner 1977, xv). For thirty-eight instead of five *kalās* see e.g., also NT 8.24a (*aṣṭātriṃśatkalordhvaṃ tu*) and its commentary which explains them as the *kalās* of Īśāna, Puruṣa, Aghora etc.

48 For this classification see Padoux 1975, 284–286 (1990, 357–363).

The association of the Yoginīs with the bodily substances, the *dhātus*, as well as with the classical six *cakras* from the Ādhāra to the Ājñā, is a feature known from various Tantric texts. For instance, in YH 3.33 Ḍākinī, etc., preside over the six *cakras* and are called the 'Lords of the *dhatus*' (*dhātunātha*; cf. also Goudriaan 1983, 104). In the description of the present *cakra* the association with the constituents of the physical body also expresses the fearful character of the Yoginīs: Ḍāmarī is the Mistress of chyle (*-rasādhipatyasthā*, 15.63c), Rāmaṇī's body is greedy for blood (*-āsṛglolavigrahā*, 65d), Lambikā's food consists of flesh (*māṃsāhārā...*, 68d), Kākī is fond of fat and muscle-fat (*kākī medavasālubdhā*, 70c),[49] Sākinī is fond of breaking bones (*asthibhaṅgapriyā...*, 74a),[50] and Yakṣiṇī eats marrow and semen (*majjabījāśinī...*, 77a). In this case the first substance, as is the practice in medical texts, is *rasa* (chyle) and not *tvac* (skin), which usually comes first in Tantric texts, and which is also found in this position in the Devīcakra (see p. 51).[51] The sixth and seventh substance, *majjan* and *bīja* (or *vīrya* in the corresponding ṢSS 24.51a), are both related to Yakṣiṇī because a seventh Yoginī was not available in the context of the Yoginīcakra. When a seventh goddess is added, semen is, of course, related to her, as for instance in KMT 23.140/1.

As mentioned above, the residence of the Yoginīs is the sixfold site, the *ṣaṭpura*, which is localized in the region of the throat. But these six sites are also related to the six *cakras* from Ādhāra to Ājñā. The central deity Kuleśvara, who presides over the sixfold site, creates it by dividing his own body (sixfoldly), and he does so by means of the sites of the *ṣaṭpadārtha* (*vibhajya svatanuṃ devaḥ, ṣaṭpadārthapadena ca*, KMT 15.47ab). This *ṣaṭpadārtha* (the 'six objects') denotes the classical six *cakras* (see p. 225 n. 1), and the sites (*padas*) of this *ṣaṭpadārtha* seem to refer to the individual *cakras*. The six *puras*, therefore, are associated with the six *cakras* from

49 Fat (*medas*) is the fourth *dhātu*, but muscle-fat (*vasā*) is one of the *upadhātus*, the secondary substances. Each of the *dhātus* is connected with such an *upadhātu*. In the medical tradition *vasā* does not belong to fat but to flesh. For these secondary substances see Meulenbeld 1974, 470.

50 In the ṢSS the order of fat (*medas*) and bones (*asthi*) is inverted. Instead of *kākī medavasālubdhā* (KMT 15.70c) the corresponding ṢSS 24.43c reads *kāyāsthicarvaṇālubdhā* ('fond of eating the bones of the body'); and for *asthibhaṅgapriyā nityaṃ* (KMT 15.74a) it reads *medabhakṣaratā nityaṃ* ('always delighting in eating fat') in 24.47a.

51 We should note that the reading *-rasādhipatyasthā* in KMT 15.63c is found in mss. DJK only. The ṢSS reads here *-ramādhipatyasthā* (24.35c; also in KMT ms. B) which does not refer to any of the *dhātus*. But in the preceding line this text reads *tvagvasā ḍāmarī devī* (24.35a, instead of *tatra sā ḍāmarī devī* in KMT 15.63a); thus it mentions *tvac* as the first *dhātu*, which is also found in both commentaries on this line and in the added ṢSS 24.24 (*tvacā raktaṃ tathā māṃsa[m], asthi majjā athaiva ca / śukraṃ caiva tu deveśi, saptadhātugatās tv imāḥ*; while *pāda* d indicates that seven *dhātus* (*saptadhātu*) should be mentioned, only six are enumerated; probably *pāda* b is corrupt as it should also have referred to *medas*).

Ādhāra to Ājñā, or they are even equated with them (*ṣaṭpurā ādhārādyaḥ*, ṢSSc fol. 127ʳ). Thus, the six Yoginīs then are called the regents of the six sites (15.49cd): Ḍāmarī is situated in the Ādhāra, Rāmaṇī in the Svādhiṣṭhāna, Lambakarṇī in the Maṇipūra, Kākī in the site of the 'deity of sound' (= Anāhata),[52] Sākinī in the Viśuddhi, and Yakṣiṇī in the Ājñā (15.52–54ab).[53]

Another sextuple associated with the six Yoginīs consists of the six categories *manas*, *buddhi*, *ahaṃkāra*, *guṇa*, *prakṛti*, and *puṃs/puruṣa*.[54] The ṢSS omits *guṇa* and adds as the sixth category *rāga* which, being one of the *kañcukas*, belongs to the thirty-six *tattvas*.[55] Finally, the six Yoginīs related to the six *aṅgas*: Ḍāmarī with *hṛdaya*, Rāmaṇī with *śiras*, Lambakarṇī with *śikhā*, Kākī with *tanutrāṇa* (=*kavaca*), Sākinī with *netra*, and Yakṣiṇī with *astra*.[56]

The association of the Yoginīs with the above-mentioned sextuples is probably of secondary importance, and, to a certain extent, may merely be based on the number six. It was seen earlier, that the six seats of the Svadhiṣṭhāna are likewise connected with the Ṣaṭcakra, the six *dhātus* and the six *tattvas*, and it was suggested that the identification of these six seats with the six/seven worlds might account for the vertical order implied by the association with the six *cakras* from Mūlādhāra to Ājñā. In the present case the association of the sixfold site (*ṣaṭpura*) of the Yoginīs

52 The 'deity of sound' (*dhvanideva-*, 53c) obviously refers to the deity of the Anāhata *cakra* which is associated with ten kinds of 'unstruck' (*anāhata*) sound (KMT 11.22–26; for these ten sounds see Heilijgers 1990, 62 n. 9).

53 For the relation Ḍāmarī-Ādhāra, etc., see e.g., also the ṢCN and Śiva-Saṃhitā 5.84 ff. But also another relation may be found. For instance, according to YH 3.33 and its commentaries, Ḍākinī belongs to the Viśuddhi, Rākiṇī to the heart(-lotus) (= Anāhata), Lākinī to the navel-cakra (= Maṇipūra), Kākinī to the Svādhiṣṭhāna, Śākinī to the Mūlacakra, and Hākinī to the Ājñā (*viśuddhau hṛdaye nābhau, svādhiṣṭhāne ca mūlake / ājñāyāṃ dhātunāthāś ca, nyastavyā ḍādidevatāḥ*); cf. also Avalon 1974, 93.

54 See KMT 15.62a, 65a, 67a, 70b, 73a and 76c, respectively. For the inclusion of *guṇa* in this series see p. 50 f. The *tattvas* are indicated as *jana* ('creature,' 'people') or *janapada* ('community,' 'inhabited country;' see e.g., *manojanapadākīrṇam*, KMT 15.62a; *manojanasamākīrṇam*, ṢSS 24.34a) which suggests that the *tattvas* occur in the plural. I do not have an explanation for this plural, unless it refers to (different) souls which are especially connected with one of these *tattvas*.

55 Referring to the fourth Yoginī, ṢSS 24.43b reads, just as KMT 15.70b, *guṇānekajanāvṛtā*, but it does not consider *guṇa* as one of the *tattvas*. The ṢSS connects this fourth deity with *prakṛti* and reads *prakṛtisthā mahāyogī* (24.44c), whereas the corresponding KMT has *mantrādhvānagatā yogī* (15.71c). The fifth Yoginī is connected with *puruṣa* in the ṢSS which reads *puruṣo yatra samākīrṇā* (24.46a, hypermetric) instead of *prākṛtajana-* (KMT 15.73a). Moreover, *prākṛtārthavināśanī* (KMT 15.74b, likewise referring to the fifth Yoginī) is replaced by *śarīrārtivināśanī* in ṢSS 24.47b. The sixth Yoginī is related to *rāga*: the ṢSS reads *rāgarūpajanākīrṇā* (24.50c) instead of *puṃjanākṛtasampūrṇā* in KMT 15.76c.

56 See resp. KMT 15.62d, 64c, 66d, 69c, 72d and 76d.

in the throat with the hierarchically arranged six *cakras* seems to be based on the fact that the six Yoginīs are usually ascribed to these six *cakras*. Although in the description of the Ṣaṭcakra in KMT 11–13 the Yoginīs are not mentioned as the deities presiding over the six *cakras*, the initial lines of KMT 14 allude to them as having this function (see p. 146).

The essential meaning of the Yoginīs appears to lie on a different level. The six Yoginīs, who primarily have a fearsome nature, are also capable of assuming a more auspicious and friendly attitude. They may either be inauspicious and ill-disposed and thus associated with destruction (*nigraha* = *saṃhāra*), or auspicious and benevolent and related to creation (*anugraha* = *sṛṣṭi*).[57] Pertaining to their twofold nature, the deities Ḍākinī, etc., can be worshipped with a twofold intention (*sarvakārye niyoktavyā, nigrahānugrahaṃ prati*, ṢSS 23.95ab). In their inauspicious form they are associated with the bodily substances and particularly involved in acts of black magic. In their auspicious form they are protective deities who may be invoked, for instance, to show the way to final emancipation (*mokṣamārgaprakāśakāḥ*, ṢSS 47.44d). Whether they are auspicious or inauspicious depends on the sequence in which they are worshipped. In the order from Ḍākinī to Yākinī/Hākinī they are favourable and creative, in the reverse order from Yākinī/Hākinī to Ḍākinī, they are unfavourable and destructive (see e.g., ṢSS 36.55–56: *... ṣaṭkaṃ, ḍādihāntābhidhānakam / kramād anugrahed etan, nigrahec ca vilomataḥ // ..., sṛṣṭisaṃhārakṛt sadā*). In what follows below some examples will be given of the employment of these opposite series in cult ritual.

KMT 23.97–148 deals with the rite of *utkrānti*, 'the method by which a *yogin* may choose to take leave of mundane existence' (Goudriaan 1983, 96 f.). Two varieties of this method exist, the second of which involves the worship of the deities Ḍākinī, etc., in the reverse order (23.130 ff.). The deities are to be placed in a hexagon in the order from Yakṣiṇī to Ḍākinī (*pūjayed yakṣiṇīmūlā, ḍāmaryantaṃ vidur budhāḥ*, 133ab); the centre is occupied by Kusuminī (133c; for her as the seventh see p. 122). One should worship them by offering them one's own *dhātus* (134–139) while reciting a *mantra* in seven varieties which contain the names of the seven Yoginīs and the seven *dhātus* (140). This rite is not only meant to bring about one's own destruction (i.e. to attain the end of mundane existence) but the destruction of others as well (141–148).[58] At this point (i.e. after KMT 23.148)

57 See e.g., KMT 14.4d (*nigrahānugrahe 'pi vā*), ṢSS 36.11ab (*eṣāṃ caiva pravakṣyāmi, nigrahānugrahaṃ tathā*) and ṢSS 24.53cd (*sṛṣṭisaṃhārayogena, nigrahānugrahe ratā[ḥ]*; the order of *nigraha* and *anugraha* seems to be inverted m.c.

58 For a discussion of this ritual as described in the present passage of the KMT, see Goudriaan 1983, 96 ff.

some manuscripts (viz. ABL) contain a few lines which communicate the *anugraha*-variant of the sevenfold *mantra* (cf. *nigrahaṃ tu samākhyātaṃ, 'nugrahaṃ śṛṇu sāmpratam*,[59] see KMT Appendix II). The *mantras* are addressed to the same deities but beginning with Ḍākinī, and the *dhātus* are not involved.

In the ṢSS the corresponding passage is found in chapter 36, which is entitled *devyāpūjāvidhāna* ('the ritual of the worship of the Devīs') and describes the worship of the six Yoginīs in both the *anugraha-* (36.57–67) and the *nigraha*-variant (68–98). In the *anugraha*-ritual Ḍāmarī, etc., are invoked for protection (cf. *rakṣanti satataṃ priye*, ṢSS 36.67b): in the order from Ḍāmarī to Hākinī they are to be worshipped in a hexagon, starting with the corner in the north-west (*vāyuśṛṅgāditaḥ kṛtvā*, 59a) and following the course of creation (*sṛṣṭimārgeṇa*, 59b) which denotes a clockwise direction (57–59). The accompanying *vidyās* are given in code and include the *dhātus* (60–62). This inclusion of the *dhātus* is contrary to the KMT where the *anugraha* variant of the *mantras* omits the *dhātus* (see above), since they are chiefly associated with the inauspicious aspect of the Yoginīs. The centre is occupied by Bhairava with the Navātman and Yakṣiṇī (63). The results are *vācāsiddhi* ('perfection of speech'), as well as favour or grace for the people (*anugrahakarī nṛṇāṃ*, 66d). Next, the *nigraha*-ritual is described which runs parallel to the rite of *utkrānti* of the KMT described above. The lines 99 ff. contain some further details about this *pūjā*, such as its suitable time and place and the required implements.

Another instance of the ritual application of the Yoginīs is found in the worship of Juṣṭacaṇḍālī (KMT 7.89cd–112; ṢSS 13.122–192), who is the Dūtī of Kubjikā's *śiras-aṅga*. The authority of this goddess is particularly in the realm of acts of black magic, such as the subjugation of Bhūtas, Vetālas, etc., the resuscitation of the dead (*mṛtakotthāpanādikam*, 91b) and the killing of enemies (110–111) (cf. *tadājñā nigrahātmikā*, KMT 7.95b and *evaṃ nigraham ākhyātaṃ, śirodevyāḥ samudbhavam*, 109ab). Her worship, carried out with the above mentioned intentions in frightening places like cemeteries (*śmaśāna*) with frightful paraphernalia (*ugradravyais*, 104d) such as a human skull (100 ff.), includes also the *pūjā* of the six Yoginīs (*sampūjya yoginīṣaṭkaṃ*, 97c). Amongst the Yoginīs Rāmaṇī occupies a special position, possibly because she—like Juṣṭacaṇḍālī herself—is related to the *śiras-aṅga* (*rāmaṇīśirasānvitam*, 97d; cf. also p. 138 above). The ŚM/GS supply some further details about this *pūjā* (ŚM 10.69cd–79ab = GS 11.62–70): the six, or actually seven, deities are to be worshipped in reverse order (*vilomena*, 11.65b) in a hexagon: Yākinī in the east, Hākinī in the south, Śākinī in the north-west, Kākinī in the north, Rākiṇī in the south-east, Lākinī in the west, and Ḍākinī in the

59 For *nugraha* instead of *anugraha* see Goudriaan 1988, 60.

centre.[60] Again the *dhātus* are involved (*tvacādidhātuvṛndena pūjayitvā pṛthak pṛthak*, 11.69ab) and one must perform this *pūjā* at night (*niśākāle*, 11.68d) facing in a southward direction (*dakṣiṇābhimukhaḥ sthitaḥ*, 62d).

In *anugraha*-form these Yoginīs play a part in the ritual by which a new name is given to the disciple after his initiation (KMT 10.112–134). During this ritual the six Yoginīs are worshipped in a hexagon in regular order starting with Ḍākinī (*ṣaḍāre ḍādiṣaṭkaṃ tu, krameṇaiva prapūjayet*, 130cd). Outside the hexagon is an eight-petalled lotus occupied by the *kulāṣṭaka,* which denotes the eight Mothers, Brahmāṇī, etc.

It turns out, however, that the opposition of favour and disfavour may also be expressed by the introduction of a second series of six deities as counterparts of the series Ḍākinī, etc. In this case the latter series from Ḍākinī to Yākinī/Hākinī seems to stand for the unfavourable goddesses and is indicated as the *ugra-*, *dakṣa-* or *dakṣiṇa-ṣaṭka*. The other series then represents the auspicious aspect of the goddesses and is called the *(a)nugraha-* or *uttara-ṣaṭka*. As will be seen below, several series of six auspicious goddesses are found, among which the deities designated as Kam, Ba, Mā, La, Vi, and Ko (Kamalā etc., see p. 128 ff.).

Of special interest in this respect—and at the same time attesting to their important position in the Kubjikā tradition—is the occurrence of the six Yoginīs Ḍākinī, etc., as attendant deities of Kubjikā herself. The Yoginīs, together with the eight Mātṛkās and the six groups of the *aṣṭāviṃśatikrama*, are the main components in the worship of Kubjikā. The KMT itself deals only with external worship (KMT 24.58–141); it enumerates the groups of deities to be worshipped (66–105), however, without clear reference to the six groups of the *aṣṭāviṃśatikrama*. Included among these deities are the eight Mothers, the six Yoginīs, and the six goddesses named Guhyā, Mahā, Balā, Maṇicandrikā, Mālinī, and Vidyā. The six Yoginīs Ḍākinī, etc., are called the *dakṣa-ṣaṭka* and stand in opposition to the other series which is indicated as the *uttara-ṣaṭka* (KMT 24.79–82ab).[61]

60 Note that in the three instances where the Yoginīs occupy a *vajra*-lotus their position in this lotus is the same, namely the NE, NW, N, SW, SE, and S; see Fig. 8 (for the Yoginīcakra), p. 134 (for the worship of Mahantārī Saptavaktrā) and p. 142 (for Kubjikā's worship). As we have seen, the *vajra*-lotus is based on an eight-petalled lotus of which the eastern and western petal remain unoccupied. In the figure described by the ŚM/GS for the *pūjā* of Juṣṭacaṇḍālī the Yoginīs occupy different quarters, but the figure seems also to be based on an eight-petalled lotus since the four cardinal quarters are occupied and the NE and SW are not. For yet another sequence of the quarters see e.g., ŚM 14.61–74ab = GS 15.59–72ab, relating the six Yoginīs to the sixfold Svādhiṣṭhāna: Ḍa (SE), Ra (SW), La (W), Ka (NW), Śa (N), and Ha (E). Here the S and NE are not occupied which is irregular. Cf. also the sequence of the quarters in AgP 143.7 (see p. 123 n. 13) which is also irregular.

61 In KRP 7.17–18 the series from Guhyā to Vidyā is likewise called the *uttara* six but stands in

The ṢSS is more systematic in its description of Kubjikā's worship. Her *pūjā* is described, both externally in a *maṇḍala* (ṢSS ch. 40 entitled *śrīpūjāvidhāna*) and internally within the body (ṢSS ch. 47 entitled *śarīrotpatti-antaryaja[na]vidhi*). The *maṇḍala* for external worship consists of an eight-petalled lotus with a triangle and hexagon in its pericarp (ṢSS 40.40). The centre is occupied by Kubjikā with thirty-two syllables[62] and the Navātman (42–44). As mentioned above, she is called Vajrakubjeśvarī and is seated on a *vajra*-lotus. She is surrounded by the six Yoginīs who are designated as Ḍa, Ra, La, Ka, Sa, and Ha (75cd–77) and occupy the north-east, north-west, north, south-west, south-east, and south (41cd), respectively, which are the same positions they occupy in the Yoginīcakra (cf. Fig. 8). The six groups of the *aṣṭāviṃśatikrama*[63] are placed in the corners of the hexagon in the order north-west, north, north-east, south-east, south, and south-west (70–75ab).[64] The eight Mātṛkās are seated on the eight-petalled lotus, with Brāhmī in the east, Māheśī in the south-east, etc. (45–69).[65] In internal *pūjā* (ṢSS ch. 47) the same elements are worshipped: the six groups of the *aṣṭāviṃśatikrama* (47.15–67), the deities Ḍākinī, etc., (68–74) and the eight Mātṛkās (75–87). In addition to them the six *aṅga*-deities (of the first variety), called Kamalā, Kubjinī, Barbarā,[66] Bahurūpā, Mahantā, and Kuṅkuṇā (88–91) are also involved. All of them must be worshipped in a particular part of the body.

In this worship, in both its external and internal variety, the six Yoginīs occur in the sequence from Ḍākinī to Hākinī and seem to represent the fearful six. The text concerning the external worship is silent on this point, but in the context of the internal worship they are called the mothers of the fearful six (*ugraṣaṭkasya mātarāḥ*, ṢSS 47.72b) or the 'Great Six' invoked in black magic (*nigrahārthaṃ*

opposition to another series of six goddesses who are named Śubhā, Nirabhrā, Bhūcarī, Khecarī, Gocarī, and Gaṇamukhyā and who are called the *dakṣiṇa* six. The context is different in the KRP. The latter series (with Svabhrā instead of Śubhā) is also found in KMT 24.98cd–99ab as one of the six groups of goddesses to be applied in the sixfold *nyāsa*.

62 Kubjikā's Samayā *mantra* consists of thirty-two syllables, see p. 47 n. 19.

63 The six groups consist here of the four *pīṭhas*, five and six goddesses, four *nāthas*, five *cakras* and four *śaktis*. For their names see p. 31 n. 42.

64 This location in the hexagon is in contradiction with the instruction given in 40.40cd that the (two) peaks of the hexagon point to the east and the west (*tadbāhye cālikhet ṣaṭkaṃ, śṛṅgaiḥ pūrvāparāntagaiḥ*).

65 The eight Mātṛkās are associated with the eight consonants of the Navātman (*sa*, *ha*, *ra*, *kṣa*, *ma*, *la*, *va*, and *ya*, respectively), the eight *kṣetras* Prayāga, etc., as well as four attendant goddesses each. The first letters of the names of these secondary deities together form the thirty-two syllables of the Samaya-*mantra*. For instance, Brāhmī is accompanied by Nartanā, Mohanī, Bhāradvājī, and Gabhastinī (ṢSS 40.47cd–48ab), who stand for *namo bhaga-*, the first four syllables of Kubjikā's *mantra*.

66 The text reads *vardharvarā* in 47.88d, which presumably is a corruption of *varvarā* = *barbarā*.

mahāṣaṭkaṃ, 47.69c).[67] Moreover, they are related to the *dhātus* (47.74ab). They devour those preceptors who are deceitful, cruel, etc., by means of the series of the seven bodily substances (*saptadhātukrameṇa tu*) and they throw the wicked into the great terrible ocean (73–74). They appear to stand here in opposition to the third group of the *aṣṭāviṃśatikrama*, which consists of the six deities called Kukārā, Khiṅkinī, Saṣṭhā, Maṇi, Suśirā, and Ratnasundarī (ṢSS 47.32–39; 40.73cd in abbreviated form). This latter series is indicated as the 'auspicious six,' the *nugrahaṣaṭka* (ṢSS 47.45). These two opposite series also occur in the second chapter of the ṢSS. After the enumeration of the groups of the *aṣṭāviṃśatikrama* (ṢSS 2.25–29ab) of which the *anugraha*-deities (Kukārā, etc.) form the third group localized in the Ghaṭasthāna (2.28ab),[68] the six Yoginīs are mentioned in 2.30. They are called the fearful six (*ugraṣaṭka*) in 2.31–32 (see Schoterman 1982, 78 ff.).

We may mention yet another variety of Kubjikā's *pūjā* (both internal and external) which is described in the eighth chapter of the KRP. The elements to be worshipped form the *śrīkrama* which may be conceived of as an extended version of the *aṣṭāviṃśatikrama*. They include the eight Mātṛkās and the six deities Ḍākinī, etc., as well as a second series of six female deities who are the Dūtīs of the six *aṅgas* of Kubjikā. The names of these Dūtīs are included as part of their *mantras* which are communicated in code in KRP 6.74–99ab with mention of the related *cakras*. The Dūtīs are called (Rakta)Cāmuṇḍā (*netra*) in the Ājñā, Guhyakubjikā (*astra*) in the Viśuddhi, Kālī (*hṛdaya*) in the Anāhata, Juṣṭacāmuṇḍālikā (*śiras*) in the Maṇipūra, the *śikhā-dūtī* in the Svādhiṣṭhāna and the *kavaca-dūtī* in the Ādhāra.[69]

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67 They are called the Six, although actually the seventh called Yakṣiṇī is also mentioned here.

68 Each of the six components of the *aṣṭāviṃśatikrama* is associated with a special part of the body, which are the forehead (*bhālaka*), the 'place of Mahantārī,' the 'Place of the Jar,' the heart, the navel, and the Mūlādhāra, respectively. See Schoterman 1982, 78 ff.

69 The names of the *śikhā-* and *kavaca-dūtī* are not mentioned. The other names are more or less the same as those of the KMT (see Goudriaan 1986, 152): Kālikā (*hṛdaya*) in the Svādhiṣṭhāna, Juṣṭacaṇḍālī (*śiras*) in the Anāhata, Svacchanda (*śikhā*) in the Maṇipūra, the *kavaca-dūtī* (name not mentioned) in the Viśuddhi, Raktacāmuṇḍā (*netra*) in the Ājñā, and Guhyakubjikā (*astra*) in the Ādhāra (the name of the last *cakra* is not mentioned in the text). In the KRP the relation between the name of the Dūtī and the *aṅga*, as well as the sequence of the six *aṅgas*, is the same as in the KMT, but the KRP starts with *netra* and not with *hṛdaya*. The KRP, however, recognizes a different association with the six *cakras*. Only Raktacāmuṇḍā is in both cases related to the Ājñā. Goudriaan (1986, 154) remarked that no argumentation is found for the ordering of the *cakras* according to the KMT, which is irregular. Perhaps, the author of the KRP felt obliged to mention the *cakras* in regular order and therefore began with the *netra-dūtī* related to the Ājñā. But then in accordance with the fixed sequence of the *aṅgas* he had to change their connection with the *cakras*. As a result Guhyakubjikā as the second Dūtī is connected with the Viśuddhi, the *cakra* of the throat. We may note that in the Yoginīcakra, which is likewise localized in the throat, the central deity is called Guhyā/Guhyakubjī in the

These two series (Ḍākinī, etc., and Cāmuṇḍā, etc.) form the two opposite groups. In the external *pūjā* (KRP 8.52–71) the six Dūtīs must be worshipped in a hexagon in a clockwise direction (*sṛṣṭimārgataḥ*); the six Yoginīs (*ḍādiyakārāntā*) are also placed within this hexagon, but apparently in anticlockwise direction.[70] Likewise, in the mental *pūjā* (KRP 8.14 ff.) the six Dūtīs must be worshipped in the six *cakras* in the order from *bindu* (= Ājñā, see e.g., 6.77d) downwards to the Ādhāra,[71] whereas the Yoginīs (*ḍādayo*) are worshipped in the *cakras* in reverse order from the Ādhāra upwards to the Ājñā.[72] In neither case is mention explicitly made of the opposition *anugraha-nigraha*. But the clockwise direction, as well as the six *cakras* from Ājñā downwards to the Ādhāra, are associated with creation (= *anugraha*), whereas the reverse situation pertains to destruction (= *nigraha*) (see also below).[73]

The instances dealt with above are meant to illustrate our contention that two options exist to express the opposition *anugraha-nigraha*. The first concerns the series Ḍākinī, Rākiṇī, Lākinī, Kākinī, Sākinī, and Hākinī only, which is then applied

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ṢSS and its commentary, see p. 121.

70 See KRP 8.64cd–65ab: *dūtīṣaṭkaṃ ca vai pūjyaṃ, ṣaṭkoṇe sṛṣṭimārgataḥ / punar ḍādiyakārāntā, ratnadevyāḥ ṣaḍārake*. Obviously, *punar* should be explained here as denoting 'in opposite direction.'

71 See KRP 8.31–32ab:
दूतीषट्कं च वै पूज्यं षट्सु स्थानेषु सुन्दरि।
बिन्दुविशुद्धिकं चैव हृदयं मणिपूरकम्॥
स्वाधिष्ठानं तथाधारं स्थानानि षडिमे प्रिये।

72 See KRP 8.32cd–33:
आधारे च तथा लिङ्गे मणिपूरे त्वनाहते॥
कण्ठे चाज्ञापदे चैव तथा वै व्यापके पदे।
डादयो रत्नदेव्याश्च पूजनीया विचक्षणैः॥
Note that here a seventh place is mentioned above the Ājñā, which is called *vyāpaka-pada* and which is obviously the seat of the seventh Yoginī called Hākinī or Haṃsakusumamālinī in the KRP (see KRP 6.110 and cf. p. 122). She is also mentioned in external *pūjā* where she is to be worshipped in the central triangle (*hādivyā ekayogeśī, trikoṇānteṣu pūjayet*, 65cd).

73 For the external *pūjā* of Kubjikā see also AgP 143 (*kubjikākramapūjā*) and 144 (*kubjikāpūjā*), where likewise the *aṣṭāviṃśatikrama* (different in both chapters), the eight Mātṛkās and Ḍākinī, etc., are involved; cf. de Mallmann 1963, 159–160, 205. Here too Ḍākinī, etc., seem to represent the fearful (*ugra*) six. AgP 144.28cd–29ab reads *ḍākinī rākiṇī pūjyā lākinī kākinī tathā / śākinī yākinī pūjyā vāyavyād ugraṣaṭsu ca. pāda* 29b refers to the six corners (of the hexagon) starting with the north-west (*vāyavyād*) where Ḍākinī, etc., are to be placed. De Mallmann (1963, 205) states that '«chez (ou dans) les six Violents» *ugraṣaṭsu*. . . paraît constituer une erreur de lecture' and she suggests the reading '*aśraṣaṭsu*, «dans les six angles».' But *ugra* seems to be essential here and we should probably translate 'in the six *ugra* (corners) beginning with the north-west,' which might denote an anticlockwise direction. Gangadharan (1985, 415) neglects *ugra* and translates 'in the six directions (commencing) from the north-west.'

in regular order (i.e. from Ḍa to Ha) for *anugraha* and in reverse order (from Ha to Ḍa) for *nigraha*. In the second option two series are involved: Ḍākinī, etc., form the *nigraha*-series, the other one forms the *anugraha*-series. As we saw above, the deities of this latter auspicious series may vary. They are called Guhyā, etc., in the KMT, Kukārā, etc., in the ṢSS and Cāmuṇḍā, etc., in the KRP.

This latter situation, i.e. two opposite series, is also found in the Yoginīcakra. We have seen above that, besides the six Yoginīs Ḍākinī, etc., a second series is involved which is formed by Kamalā, Barbarā, Mahantārikā, Laghvikā, Viśvatejinī, and Koṅkaṇā who are the deities of the *ṣaḍaṅga* in its second variety. Here too the series from Ḍākinī to Hākinī/Yākinī represents the inauspicious goddesses and the series from Kamalā to Koṅkaṇā the auspicious ones. The commentary on the ṢSS explicitly refers to this opposition. It defines the series Ḍākinī, etc., as the *nigraha*-goddesses (*nigrahadevyaḥ*, fol. 127^{r}) and a few lines later states that, in the case of *anugraha*, the deities connected with the six *aṅgas* are involved who have a different name, viz. Kamalā, etc.[74]

The KMT alludes to this opposition in 15.81 where it is stated that the goddesses of the Yoginīcakra are destructive when they move along the southern course (*dakṣiṇādhvānasaṃsthās tāḥ, kṛntayanti mahāmbikāḥ*, 81ab), but bestow bliss when they are on the northern course (*uttarasthāḥ prakurvanti, śreyam...*, 81cd). The *dakṣiṇa*-course refers to the six *cakras* in the order from Ādhāra upwards to Ājñā (*ādhārādigatyā dakṣiṇaṃ tadā saṃhāraḥ*, ṢSSc fol. 127^{v}) which, as we have seen above (p. 138), are associated in this order with Ḍākinī, etc. Therefore, Ḍākinī, etc., represent the *dakṣiṇa*- or *nigraha*-deities. The *uttara*-course should then denote the six *cakras* in the reverse sequence, from Ājñā downwards to the Ādhāra, and is apparently connected with the deities Kamalā, etc. (cf. *tatra devyaḥ ḍādyāḥ laṃbādyāḥ* (read *kambādyāḥ*?) *saṃhārasṛṣṭigatyā vasanti*, ṢSSc fol. 128^{r}).[75] These deities, therefore, stand for the *anugraha* aspect of the series, as indeed is confirmed by KMT 15.79c (*'nugrahanti punas tās tu*), which is interpreted as referring to Kamalā, etc., who are mentioned in 79a. Moreover, in 15.80cd it is said that the deities are auspicious in the order from *tattva* to *bhuvana*.[76] We

74 Cf. ṢSS fol. 127^{v}: ...*iti nigrahatvena / yadā / yadā punaḥ / anugrahatvaṃ / tadā hṛdayā-[dya]straparyantāḥ iti / hṛdaya śiraḥ śikhā kavaca netrāstrāṇi // iti krameṇa vā tā eva devyaḥ saṃtiṣṭhanti / kin tu nāmāntareṇa / yathā / kaṃ-ba-mā-la-vi-ko devyaḥ / tā eva aṅkā [= ga] ṣaṭkamadhyagaṃ anugrahārthaṃ kalpitāḥ... kaṃ iti kamalā* (etc.).

75 However, according to the KMTc (fol. 52^{v}) the *cakras* from Ādhāra upwards to Ājñā seem to be associated with creation, and from Ājñā downwards to Ādhāra with destruction (...*ādhārād ārabhya ājñāsyandaṃ* (?) *yāvat / ... sṛṣṭikramaḥ / ājñāsthānād ārabhya ādhāraṃ yāvat... saṇhāraḥ...*).

76 KMT 15.80cd reads *kramād anugrahanty etās, tattvādau bhuvanāditaḥ*, but in particular the reading of *pāda* d (litt. 'starting with *tattva*, starting with *bhuvana*') is problematic. My

saw earlier (p. 135) that the inauspicious deities Ḍākinī, etc., are associated with the *adhvans* in the sequence from *bhuvana* to *tattva*. Here (in 80cd) the reverse situation occurs and hence the goddesses who are favourable should be those in the series Kamalā etc.

This situation is also described by the opening lines of KMT chapter 14, which likewise deal with the two series Kam-Ba-Mā-La-Vi-Ko (14.3a) and Ḍa-Ra-La-Ka-Sa-Ha (14.4a). The first series is associated with *kulākula* (3b) and the second with *kula* (4bc). As I have shown elsewhere (Heilijgers 1990, 57) *kulākula* denotes the *uttara*-course of the six *cakras* (from Ājñā downwards to the Ādhāra) related to creation, and *kula* the *dakṣiṇa*-course (from the Ādhāra upwards to the Ājñā) related to destruction. Thus, the series Kamalā, etc., represents the creative or auspicious aspect of the goddesses—accordingly, they are said to bestow *mokṣa* and *bhukti* in 14.3c—and the series Ḍākinī, etc., the destructive or inauspicious aspect.

What the above demonstrates is that, in addition to the instances mentioned earlier, the Yoginīcakra also consists of two different series of deities who represent the opposition of creation and destruction. Whereas the location of the inauspicious series from Ḍākinī to Yākinī/Hākinī is specified as being in the *vajra*-lotus (see Fig. 8), the texts are silent concerning the location of the auspicious series from Kamalā to Koṅkaṇā. It is only stated that these deities surround the central goddess. Thus, the Yoginīcakra adds a fourth series of *anugraha*-deities who act as the opposites of Ḍākinī, etc., but I fail to see any connection between these four series of *anugraha*-deities.

In conclusion it should be noted that the first option mentioned above, that is, the series Ḍākinī, etc.—once in regular and once in reverse order—also seems to be alluded to. In 15.55cd it is said that they (i.e. the six Yoginīs) destroy the world when they are worshipped in the reverse order (*vilomena prapūjitāḥ*, 55d). The preceding lines deal with the six Yoginīs in the order Ḍākinī, etc., which is related to creation (15.52–54; *atra jātaṃ jagat sarvaṃ*, 55a). Likewise, KMT 14.4d (*nigrahānugrahe 'pi vā*) seems only to refer to the series Ḍākinī, etc.[77]

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interpretation 'from *tattva* up to *bhuvana*' is based on the readings of ms. J and ṢSS 24.56d (*bhuvanāvadhiḥ*), ms. F (*bhuvanāvadhi*), and ms. K (*bhuvanāntikam*). Ms. D also noticed the problem and changed, in my opinion incorrectly, *tattvādau* into *tattvāntaṃ*. *kramād* in *pāda* c is explained as referring to *pāda* d and not to the preceding 80ab, enumerating the sixfold path in reverse order.

77 Moreover, a certain ambivalence appears to exist with regard to the order: In 14.5ab it is said that their individual presence is favourable, but that they are unfavourable when acting in regular order (*ekaikānugrahanty etā, nigrahanty anulomakṛt*). The scribes of some manuscripts were aware of this contradiction: instead of *anulomakṛt* mss. EG as well as ṢSS 19.119b read

4 The Yoginīcakra according to the ŚM and GS

As was mentioned in the introduction to the present chapter, the ŚM and GS present an almost completely different picture of the Yoginīcakra.[78] As a matter of fact, according to these texts the Yoginīcakra with regard to its composition is remarkably similar to the Mātṛcakra: as in the case of the previous *cakra*, the Yoginīcakra consists of a lotus with eight petals which are each the seat of a presiding male and female deity (the Yoginīs), as well as eight ancillary goddesses. Thus, the ŚM and GS recognize eight Yoginīs instead of six and their names are: Ḍākinī, Rākiṇī, Lāmā/Lākinī, Kākinī, Śākinī, Hākinī, Yākinī/Yakṣiṇī, and Kusumāyudhā/ Kusumā (ŚM 18.8 ff.).[79] The name of the eighth Yoginī is a variant of Kusuminī or Kusumamālinī who may be added as the seventh to the series of six according to the KMT (see p. 122).

After a few introductory lines (ŚM 18.1–8) the Yoginīcakra is briefly described as an eight-petalled lotus with a triangle, a square and a circle inscribed inside its pericarp.[80] In the central triangle one should worship Saṃvarta Bhairava (*śṛṅgāṭapuramadhye tu, saṃvartabhairavaṃ priye*, 10cd). He is described as a furious deity (*mahāraudra*) with tawny hair (*piṅgakeśa*) who looks like the fire of destruction (*kālānalapratīkāśam*) and is seated on a *preta* (11–17ab). Out of his body (*saṃvartāṅgasamudbhūtā*, 7a) the eight Yoginīs arise. They are seated on the eight petals with Ḍākinī in the east, Rākiṇī in the south-east, etc. They are depicted as frightening and awe-inspiring deities (17cd–57). They have animal heads and the same animals serve also as their vehicles. These are a cat (*biḍāla*), an owl (*ulūka*), a vulture (*gṛdhra*), a crow (*kāka*), a lion (*siṃha*), a tiger (*vyāghra*), a bear (*ṛkṣa*), and an elephant (*gaja*), respectively.[81] All the Yoginīs have eight

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vilomataḥ, and D reads *vilomakṛt*; ms. F reads *nugrahanty* instead of *nigrahanty*. Mss. EFG insert the lines 14.4–6 also after KMT 8.73b (ms. E inserts 14.4–8). Here too they read *vilomataḥ* instead of *anulomakṛt* in 5b.

78 References in this paragraph are only made to the eighteenth chapter of the ŚM since the corresponding GS ch. 19 is incomplete and its extant part is not numbered in Pāṇḍeya's edition. The extant verses of the GS are, however, identical to ŚM 18.73cd–163.

79 Twice, however, the text refers to six Yoginīs. The first instance may refer to a preceding passage on six Yoginīs (*pūrvaṃ me kathitā devi, ṣaḍyoginyā mahābalāḥ*, ŚM 18.6cd), but the second instance seems to be a mistake: the sixty-four secondary Yoginīs are said to be situated in the womb of the six Yoginīs (*yoginīṣaṭkagarbhasthāḥ*, 156a).

80 See ŚM 18.9:
त्रिकोणं चतुरस्रं च विभज्य तदनन्तरम्।
वृत्ताकारं तदूर्ध्वे च अष्टारं पङ्कजं प्रिये॥
For the interpretation of *ūrdhva* as 'at the outside' see p. 80 n. 35.

81 Different animals are, for instance, found in KT 10.138 ff. for the series of six: the deities from Ḍākinī to Hākinī have the head of a serpent (*sarpa*), an owl (*ulūka*), ? (the third is not

arms with different attributes. For instance, Ḍākinī holds a trident, a knife, a sword, and the fearful serpent-king in her right hands; one of her left hands makes the gesture of reassurance (*abhaya*), while her other three hold a shield, a noose, and a spear, respectively (ŚM 18.21–22ab). Moreover, each of the Yoginīs has a particular colour.[82] As in the KMT, the ŚM and GS relate the Yoginīs to the bodily substances, but in a deviating sequence (cf. p. 137 f.): Ḍākinī wears ear-rings and a necklace of bones (*asthi*), Rākiṇī is addicted to blood (*rudhira*) and fermented liquor, Śākinī to marrow (*majjā*), and Hākinī to semen (*śukra*); the other four are all greedy for flesh and liquor (*piśitāsavalampaṭā*). This means that the first *dhātu* (either *tvac* or *rasa*) and *medas* are not referred to.

Each of these eight Yoginīs is eightfold (cf. *ekaikāṅgasamudbhūtā, aṣṭāṣṭaka-mahābalāḥ*, ŚM 18.59ab). All sixty-four secondary goddesses have the same outward appearance as the Yoginī they are born from (*ḍākinyaṃśasamudbhavāḥ/ tadrūpasadṛśāḥ sarvā*, 18.65bc, etc.). Consequently, as in the Mātṛcakra there are eight groups of eight secondary goddesses, but the similarity with the Mātṛcakra does not end here. Since the eighteenth chapter of the ŚM incorporates the greater part of the lines in the KMT which enumerate the sixty-four secondary Mātṛs (see p. 91 and 120), even most of these ancillary Mātṛs are included in the groups of secondary Yoginīs in the ŚM. In fact, the secondary deities of the first six Yoginīs occur in the KMT as subdivision of the third to the eighth Mahāmātṛ. Thus, for instance, the attendant deities of Ḍākinī are called Chāyā, Śīkarā, Jyotsnā, Ṛtu, Balā, Suśītalā, Jayā, and Kṛtavatī, who occur in the KMT as the attendant deities of the third Mahāmātṛ named Śaśinī (see p. 98).[83] The lines of the KMT which mention the first two groups of secondary Mātṛs (resp. KMT 15.10c and 12–13a) are likewise found in ŚM chapter 18 with the exception of KMT 15.13a. They

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mentioned), a horse (*haya*), a cat (*mārjāra*), and a bear (*ṛkṣa*), respectively. The Yoginīs might owe their animal heads to the Ḍākinīs of Tibetan Buddhism, who are usually depicted with such heads; see e.g. Hoffmann 1967, 23, and Schumann 1986, 174.

82 They are dark(-blue) (*nīla*), red (*rakta*), yellow (*pīta*), black (*kṛṣṇa*), smoky (*dhūmra*), white (*kundavarṇa*, litt. 'having the colour of jasmine'), 'bear-coloured' (?, *ṛkṣavarṇa*), and blood-red (*rudhirāruṇa*). Different colours of the seven Yoginīs are for instance found in the KNT (see Goudriaan 1983, 105).

83 See ŚM 18.64cd–65ab:
छाया तु शीकरा ज्योत्स्ना ऋतुबला सुशीतला॥
जया कृतवती चान्या डाकिन्यंशसमुद्भवाः।
which corresponds with KMT 15.15:
छाया तु शीकरा ज्योत्स्ना ऋतुरत्ना सुशीतला।
पयोघृतवती चान्या इन्द्र[=इन्दु]मात्र्यो ऽष्ट वैष्णवी॥
The other instances are ŚM 18.77 (= KMT 15.18), ŚM 18.86cd–87ab (= KMT 15.20), ŚM 18.98 (= KMT 15.22), ŚM 18.110 (= KMT 15.24), and ŚM 18.123cd–124ab (= KMT 15.27). As the example given above shows, the ŚM has many corrupt names.

correspond to ŚM 18.60c and 62. However, the author of the ŚM has obviously misunderstood these lines, or at least, he did not recognize the Mātṛs mentioned in them.[84] As a consequence the ŚM was obliged to add eight secondary deities for the seventh and eighth Yoginī. The seventh group is formed by the deities called Saumyā, Saumyavatī, Siddhā, Yogajā, Yogasambhavā, Caṇḍā, Caṇḍamukhī, and Bhīmā (ŚM 18.135cd–136ab). The attendant deities of the eighth Yoginī Kusumā/ Kusumāyudhā remain unknown since the line enumerating them is missing in both the ŚM and the GS.

The male partners of the eight Yoginīs are the eight Bhairavas Asitāṅga, Ruru, Caṇḍa, Krodha, Unmatta, Kādya (instead of Kapālin), Bhīma, and Saṃhāraka. The text describes how each of these eight Bhairavas should be visualized mentally.[85] Likewise, these eight groups are connected with the eight sacred sites (Prayāga, etc.) and a particular period of time (*kalpa*).[86]

Thus, the picture of the Yoginīcakra according to the ŚM and the GS is quite different from that found in the KMT and ṢSS. Because eight Yoginīs are involved, the connection with the sixfold concepts (the Ṣaṭcakra, *ṣaḍadhvan*, *ṣaḍaṅga* and the six *tattvas*) is not made in the ŚM and GS. For the same reason the series of the six auspicious goddesses (Kamalā, etc.) does not appear. Although reference is made to the contrast *nigraha-anugraha*,[87] no further description of these opposite qualities in the character of the Yoginīs is given. On the other hand, the similarity with the Mātṛcakra of the KMT and ṢSS is great with regard to its structure and some of the deities, but not with regard to its symbolism.

84 Thus KMT 15.10c (*aindrādīśāna-m-antasthāḥ*) which refers to the first group of eight Mātṛs representing the quarters (see p. 96) occurs in the ŚM as 18.60c (*aindrādīśānaparyantāḥ*) where it seems to denote the quarters of the eight groups. KMT 15.12 (*ātmamātrodbhavā hy evaṃ, sakalā niṣkalāś ca ye / vijñānapralayāntānye, dharmādharme niyojayet*; for my suggestion to emend this line see p. 245 f. n. 8), which refers to the first to the sixth Mātṛs of the second group, is quoted in ŚM 18.62 as: *ātmamāt[r]yudbhavāḥ sarvāḥ, sakalāḥ niṣkalāś ca tāḥ/ vinayā pālakāś cānyā dharmādharmapade sthitāḥ*, and belongs seemingly to the description of the secondary deities of the first Yoginī.

85 For these descriptions see Blom 1989, 22–23.

86 The association with the Bhairavas, the eight sacred sites and the eight *kalpās* is likewise adopted from the Mātṛcakra; for them see p. 101 ff. On the other hand the eight Mātṛkās, who are the consorts of the eight Bhairavas in the Mātṛcakra, are not mentioned. The Yoginīs themselves take this position in the Yoginīcakra according to the ŚM and GS. This Yoginīcakra is drawn by Dehejia (1986, 47).

87 See ŚM 18.5c (*nigrahānugrahaṃ devi*) and 18ab (*sṛjanty a(ṃ)nugrahe saumyā, raudrās tā nigrahaṃ prati*).

The fifth and final *cakra* is named after the goddesses called Khecarīs ('going through the sky'). Their very name indicates the association of this *cakra* with the element ether and points to its location on or just above the head.

The Khecarīs are seated on a lotus which is endowed with three concentric rings of petals called the solar (*sūrya-*), the lunar (*soma-*) and the fiery (*vahni-*) *maṇḍala*. The *sūryamaṇḍala* forms the outer ring of petals which are twenty-four in number. Inside the *sūryamaṇḍala* is the *somamaṇḍala* which consists of sixteen petals and the *vahni-* or *agnimaṇḍala*, the innermost ring, with eight petals. These three *maṇḍalas* are the seat of twenty-four, thirty-two and eight Khecarīs, respectively. The central part of the Khecarīcakra is called the *ādimaṇḍala* (the 'original' *maṇḍala*) and contains within it the *ādiyoni*, the primeval source of creation. This centre is occupied by Śiva in his manifestation as Asitāṅga, who is identified with the Navātman. He is accompanied by the Goddess, Devī or Kubjikā, who manifests herself in different forms.

At a still higher level, which is located above the Khecarīcakra, is the Goddess of supreme form, who can only be realized through the Navātman. By intense and persistent meditation which effects the ascent of the fire of the internal Śakti (*vaḍavānala*), the *yogin* reaches the final and ultimate state which represents identification with, or absorption into, the Supreme.

The following is a brief summary of the contents of the chapter in the KMT (i.e. 16.1–109ab) which deals with the Khecarīcakra. After mentioning some general features of the lotus on which the Khecarīs are seated (1–3), individual parts of the lotus, viz. the *sūryamaṇḍala* (4–7), the *somamaṇḍala* (8–12) and the *vahnimaṇḍala* (13–14), are described. The description is then interrupted by an explanation of Kubjikā's names Tvaritā, Khañjinī and Kubjinī/Kubjikā in 15–30, but resumes in 31–41 with the *vahni-* and the *ādimaṇḍala*. The next eleven lines begin the description of the forms of Devī, including her *kriyā* form which is associated with creation (42–52), and there then follows an explanation of the Navātman as manifestation of the central male deity, as well as the results of its worship (53–69). The description of Devī's forms, including an enumeration of the twenty-five *maṇḍalas* which compose Devī's body, continues through lines 70–88. The final lines discuss the results of meditation, that is, the gradual ascent of the internal Śakti and absorption into the ultimate source which transcends any differentiation

(89–109ab).

In the ṢSS the corresponding passage is found in the lines 25.1–159ab. Only a few lines from the text of KMT 16.1–109ab are omitted.[1] About 52 verses have been added which give some further information about the various concepts involved, especially about the letters of the alphabet which are all represented in this *cakra*, and about some *mantras*. The second part of this chapter of the ṢSS (i.e. 25.159cd–196ab), which deals with some features of the Pañcacakra in general, has been discussed earlier (see p. 32).

The GS deals with the Khecarīcakra in chapter 20 which contains 348 verses. Notwithstanding this great number of verses, no less than 29 stanzas of KMT 16.1–109ab are not found here. For instance, the passage on the three names of Kubjikā (Tvaritā, etc.) is omitted completely. The majority of the additional verses (about 269 in number) occur at the beginning (i.e. up to 260cd)[2] and at the end (i.e. from 335cd to 348) of this chapter. The intervening lines, viz. 260cd–335ab, correspond for the most part to KMT 16.27cd–109ab. The contents of the first part up to 260cd are as follows: introduction to the Khecarīcakra (1–7); description of the lotus (8–10 = KMT 16.1–3); its central part occupied by Bhairava, Śakti and twelve attendant goddesses (11–38); enumeration and detailed description of the twenty-four Khecarīs of the *sūryamaṇḍala* (39–188), the thirty-two goddesses of the *somamaṇḍala* (189–201) and the sixty-four Yoginīs which according to the GS and ŚM are ascribed to the *agnimaṇḍala* (203–258ab).[3] A few lines (258cd–260ab) then occur which provide a transition to the passage corresponding to KMT 16.27cd–109ab. The final lines (GS 20.335cd–348) give instructions concerning the transmission of the knowledge of the Pañcacakra (see p. 32). This chapter of the GS corresponds to chapter 19 in the ŚM which only contains 271 verses. The section of the GS which agrees with KMT 16.27cd–109ab, namely GS 20.260cd–335ab, is completely missing in the ŚM.[4]

In what follows below, section one discusses the three concentric *maṇḍalas* with their goddesses, as well as the central part of the Khecarīcakra. Section two deals with the location of the fifth *cakra* and its graphic representation which, on a secondary level, is also linked to the symbolism of the trident (*triśūla*). Section three discusses this *cakra*'s symbolism with regard to the forms of the Goddess, the

1 They are 100bc, 108abd and 109ab.

2 GS 20.1–260ab include only 6.5 verses of the KMT.

3 Since the GS in its interpretation of the Khecarīcakra agrees for the greater part with the KMT, no separate section is devoted to its description of this *cakra*. The additions of the GS (and ŚM, see next note) will be discussed at the relevant place.

4 The extant text of ŚM 19 corresponds almost completely with GS 20.1–260ab and 335cd–348; for the few differences see Appendix I, n. 10 and 11.

concepts of the *vaḍavā* fire and of the Navātman, and the realization of the Supreme which is attained through meditation. It will be seen that the manifestations of the Goddess and the symbolism of the trident, which points rather to a vertical arrangement of the solar, lunar and fiery *maṇḍalas*, present special problems which are insoluble on the basis of the works so far consulted in this study.

1 The *maṇḍalas* and their deities

Whereas the previous *cakras* (in particular the Dūtī-, the Mātṛ- and the Yoginīcakra) are described in terms of the process of creation, that is, as the unfolding of the central deity into many partial manifestations, the Khecarīcakra is described from the opposite point of view, the point of view of the involutionary or destructive process. The description begins with the outer *sūryamaṇḍala* and proceeds through the successive *soma-*, *vahni-* and *ādimaṇḍalas* up to the description and symbolism of the supreme Goddess.

1.1 The *sūryamaṇḍala*

The outer ring of twenty-four petals is called the *sūryamaṇḍala*. On each petal is another *maṇḍala* (*tatrordhve maṇḍalāny āhuś, caturviṃśam anukramāt*, KMT 16.4ab), all of which taken together are considered as twenty-four sacred sites and the seat of twenty-four Khecarīs. In the present lines only the first and last name of these twenty-four sites and their presiding goddesses are mentioned. Thus, they are referred to as the sites from Aṭṭahāsa to Rājagṛha (*aṭṭahāsāditaḥ kṛtvā, rājagṛham apaścimam*, 6ab) and the goddesses from Saumyā to Bhagnanāsā (*saumyādibhagnanāsāntāḥ*, 7a). Their names are mentioned in full in a hymn concerning these sites (called *pīthas*) which is found in KMT 22.23–46 (= ṢSS 34.28–52). The ṢSS refers in 25.14cd to this hymn as the source of the names (*pīthastave ca ye proktā[ḥ], savṛkṣāyudhapālakāḥ*).[5]

In this hymn the twenty-four sacred sites are called: Aṭṭahāsa, Caritrā, Kolāgiri, Jayantī, Ujjayinī (Ekāmraka according to the ṢSSc), Prayāga, Vārāṇasī, Śrīkoṭa/

5 The contents of KMT 22.23–46, i.e. the names of the *pīthas* and their presiding goddesses as well as of their protecting deities (*kṣetrapāla*), the associated trees (only of the first eight *pīthas*) and the attributes (*āyudha*) of the goddesses are summarized in Goudriaan 1988, 125 f., Table II. More or less the same names are found in the ṢSSc on the *sūryamaṇḍala* (fol. 131^r–135^r) which also mentions the trees (only for the first eight *pīthas* just as in the KMT), the attributes and the male deities (*pālakas*). The ŚM/GS enumerate the names of the twenty-four Khecarīs as part of the text on the *sūryamaṇḍala* (ŚM 19.41–44 = GS 20.42–45) and mention them again in the lines describing their mental images (ŚM 19.45–185 = GS 20.46–188; cf. also n. 9 below). The *pīthas* are mentioned in the ŚM only. The ninth to the twenty-fourth *pītha* with presiding goddesses occur also in KRP 7.20–23.

Devīkoṭa, Virajā, Airuḍī, Hastināpura, Elāpura, Kāśmarī (Narmada in the ṢSSc), Marudeśa, Caitrakaccha (Bhṛgunagara in the ṢSSc, Nagara in ŚM 19.131), Puṇḍravardhana, Parastīra, Pṛṣṭhāpura, Kuhudī, Sopāra, Kṣīrika, Māyāpurī, Āmrātikeśvara and Rājagṛha. Their presiding goddesses are named: Saumyāsyā, Kṛṣṇā, Mahālakṣmī, Jvālāmukhī, Mahāmāyā, Vāyuvegā, Ūrdhvakeśī,[6] Karṇamoṭī, Ambikā, Agnivaktrā, Piṅgākṣī, Kharāsyā, Gokarṇā, Kramaṇī, Bimbakacchapā,[7] Cāmuṇḍā, Prasannāsyā, Vidyunmukhī, Mahābalā, Agnivaktrā,[8] Lokamātā, Kampinī, Pūtanā and Bhagnanāsā. The ŚM/GS present an elaborate description of the mental image (number of arms with attributes, colours, mounts and other characteristics) of each of these goddesses.[9]

In the *sūryamaṇḍala* these twenty-four *pīthas* with their presiding goddesses are arranged in a special sequence. The sacred sites are divided into eight *kṣetras* (from Aṭṭahāsa to Devīkoṭa),[10] eight *upakṣetras* (from Virajā to Puṇḍravardhana) and eight *sandohas* (from Parastīra to Rājagṛha) (cf. KMT 16.4c: *kṣetropakṣetrasandohān*). These are in turn arranged into four groups of six *pīṭhas*, each group consisting of two *kṣetras*, two *upakṣetras* and two *sandohas* (16.5: *kṣetre dve copakṣetre dve, sandohe dve vijānataḥ / dalopari virājante, catuḥṣaṭkaṃ diśāditaḥ*).

6 Table H (Goudriaan 1988, 125) refers to Śāṅkarī (with question-mark). The line in question, i.e. KMT 22.29 (*vārāṇasyāṃ tu tālasthām, ūrdhvakeśīṃ gadāyudhām / praṇamya śirasā devīṃ, śāṅkarīṃ śāṅkarānvitām*), mentions both *ūrdhvakeśī* and *śāṅkarī*. The name Ūrdhvakeśī for this goddess is mentioned also by the ṢSSc and in ŚM 19.42b = GS 20.43b.

7 The line in question of the KMT (i.e. 22.37cd–38ab) does not mention a name of the goddess. KRP 7.21d calls her Cetrakasthā which name seems to refer rather to the related *pīṭha* called Caitrakaccha. The name Bimbakacchapā is found in the ṢSSc only. For the ŚM/GS see n. 9 below.

8 The name Agnivaktrā, also recognized for the tenth deity, is confirmed by the ṢSSc which has Agnivadanā. Cf. Vahnyānanā in KRP 7.23b, Agnijvālā in GS 20.45a and Agnijihvā in GS 20.171d and ŚM 19.44a.

9 See ŚM 19.41–185 = GS 20.42–188. The names of the twenty-four goddesses as they are given in the ŚM/GS deviate to some extent from those found in the KMT. Instead of Saumyā (KMT 16.7a) or Saumyāsyā (22.23b) they mention Kadambā (ŚM 19.41a = GS 20.42a). The *kadamba*, however, is the tree of the *pīṭha* Aṭṭahāsa of which Saumyā(syā) is the goddess. Kṛṣṇā(syā), the second in the KMT, is called Siddhidā or Susiddhā in ŚM 20.41a (= GS 20.42a) and ŚM 19.57b (= GS 20.58d), respectively; but this name seems to refer to a characteristic of Kṛṣṇā who is called *susiddhidā* ('giving great magical powers') in KMT 22.24d. Kharāsyā and Bimbakacchapā (the twelfth and fifteenth, respectively) are not found in the ŚM/GS. Instead of them, but at a different place in the series, occur Prasavā (ŚM 19.41d, GS 20.81c) or Praśamā (GS 20.42d) inserted between Mahāmāyā and Vāyuvegā, and Ambikeśvarī (ŚM 19.42d = GS 20.43d) inserted between Ambikā and Agnivaktrā. Moreover, Pūtanā (ŚM 19.42a, GS 20.92b; Pavanā in GS 20.43a) is found at a different place, namely between Vāyuvegā and Ūrdhvakeśī. Instead of Mahābalā (the nineteenth in the KMT) the ŚM and GS have Mahākeśī; they consider *mahābalā* as an adjective modifying Vidyuttejā (= Vidyunmukhī in the KMT).

10 For these eight *kṣetras* as belonging to the Mātṛcakra see p. 102.

Consequently, the eastern petal is the *kṣetra* Aṭṭahāsa with the goddess Saumyā, the second petal is the *kṣetra* Caritrā presided over by Kṛṣṇā, the next petal is the *upakṣetra* Virajā occupied by Ambikā, and so on. Above we referred to the hymn of the *pīṭhas* as the source of the names of both the sacred sites and their goddesses. After mention of the hymn itself (KMT 22.23–46) and the results of its recitation (47–54ab), the external worship of the twenty-four *pīṭhas* is described (54cd–65). The diagram used in this external worship is similar in form to the internal *sūryamaṇḍala*: the *pīṭhas* and their deities are to be worshipped in twenty-four *maṇḍalas* which are drawn in the four points of the compass, that is, six *maṇḍalas* in each of them (*caturdikṣu caturviṃśa, kārayen maṇḍalāni tu*, 55ab; *ṣaṭkaṃ ṣaṭkaṃ tu kartavyaṃ, tatra pūjya krameṇa tu*, 56ab; cf. 16.4–5). Some details of this *pūjā* such as the colour of the flowers which are used, as well as the results of performing this *pūjā*, are also described.[11]

The twenty-four *maṇḍalas* which make up the *sūryamaṇḍala* are associated with the twenty-four *tattvas* from earth to *prakṛti* (*pārthivādiprakṛtyantam*, KMT 16.6c), as well as with the consonants from *ka* to *bha* which are said to express the *maṇḍalas* in sound.[12] Each of these consonants is combined with the four semivowels *ya*, *ra*, *la* and *va* in *kūṭa*-form (KMTc) and, according to the ṢSS and both commentaries, with twelve vowels (the sixteen vowels with exclusion of the neuter ones, *ṛ, ṝ, ḷ,* and *ḹ*). Thus the first petal is the seat of the twelve syllables *kyrlvaṃ*, *kyrlvāṃ*, *kyrlviṃ*, *kyrlvīṃ*, etc., the second petal is occupied by *khyrlvaṃ*, *khyrlvāṃ*, *khyrlviṃ*, *khyrlvīṃ*, etc. Thus, the total number of syllables comes to 288 (*śatadvayam aṣṭāśīty adhikam*, ṢSSc fol. 133^v).[13] According to KMT

11 In its corresponding chapter 34 (entitled: *pīṭhakīrtana*) the ṢSS gives some more particulars: the twenty-four different materials for drawing the *maṇḍalas* (34.72–78ab), their dimensions (78cd–87ab), their names (93cd–99) and the association of these *maṇḍalas* with the consonants *ka* up to *bha* (108ab), each being combined with *mlvryūṃ* which results in the syllables *kmlvryūṃ*, *khmlvryūṃ*, etc. (109–110ab). The letter *ma* is placed in the centre (108cd). Each of the *maṇḍalas* is the seat of the four *śaktis* Vāmā, Jyeṣṭhā, Raudrī and Ambikā (110cd) who, as will be seen below (p. 170), are likewise related to the twenty-four *maṇḍalas* of the *sūryamaṇḍala*. Some details are given on the central *maṇḍala* which is the seat of six goddesses (Parā, Nityoditā, Brāhmī, Śāntarūpā, Jayā and Ambikā, with Kubjikā in their centre, 100cd–102ab) and of the *kulakūṭa* (87cd) explained as SHKHPHREṂ (112–114). Reference seems to be made to the Khecarīs (or rather the Khecarās) of the *sūryamaṇḍala* in 34.107cd (*yac cakre khevayāḥ* (read: *khecarāḥ*?) *proktāḥ, savṛkṣāyudhapālakāḥ*).

12 See ṢSS 25.9cd–10a: *krodhīśādau dviraṇḍāntā[ś], caturviṃśati akṣarā[ḥ] / maṇḍalavācakās te ca*. As the commentary (fol. 132^v) explains, Krodhīśa and Dviraṇḍa are the names of the Siddhas representing *ka* and *bha*, respectively.

13 See the KMTc (fol. 53^v) on KMT 16.24a (*caturdvādaśadhādhāram*, see p. 165 below): *catur iti kiṃ / ya ra la va / dvādaśakena bhindyāt / svara 12 kādyantānāṃ / vyañjanānāṃ / pratyekaṃ vya[ñ]janasya kūṭatve / ya ra la va / bindupūrva-d-antaḥ udāharaṇaṃ // kyrlvaṃ kyrlvāṃ*

16.39cd–40ab, the twenty-fifth consonant which is located in the centre (i.e. the letter *ma*, see below) is also connected with *ya*, *ra*, *la* and *va*.

1.2 The *somamaṇḍala*

The sixteen-petalled *somamaṇḍala* is located within the *sūryamaṇḍala*. Its petals from the eastern one onwards are associated with the sixteen vowels (*somacakram . . . / akārādivisargāntam*, ṢSS 25.74bc)[14] and are occupied by thirty-two female deities. The latter are named (KMT 16.9–12ab):[15] Caṇḍā, Ghaṇṭā, Mahānāsā, Sumukhī, Durmukhī, Balā, Revatī, Prathamā, Ghorā, Saumyā, Bhīmā, Mahābalā (Mahāmbikā in ṢSS 25.17b), Jayā, Vijayā, Ajitā (Jayantī in ŚM 19.192b = GS 20.195b), Aparājitā, Mahotkaṭā, Virūpākṣī, Śuṣkā, Ākāśamātarā, Sehārī (Saṃhārī in ṢSS 25.18c and GS 20.196a), Jātahārī, Daṃṣṭrālī, Śuṣkarevatī, Pipīlikā, Puṣpahārī, Aśanī (Grasanī in GS 20.196d), Sasyahārikā, Bhadrakālī (Rudrakālī in ṢSS 25.19c), Subhadrā, Bhadrabhīmā (Bhīmabhadrā in ṢSS 25.19d) and Subhadrikā. These goddesses are briefly described in the ŚM/GS.[16] They are plump and small, have a large belly and broad hips, and they can assume any form at will; they wear various ornaments such as a diadem and ear-rings. All of them have eight arms. In their left arms they hold a skull cup, a skull staff, a rosary and a spear and, in their right arms, a trident, an iron club, a noose and a thunderbolt. Each goddess is mounted on a different kind of animal but what kind is not specified.[17]

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kyrlviṃ kyrlvīṃ kyrlvuṃ kyrlvūṃ kyrlvṛṃ kyrlvṝṃ kyrlvḷṃ kyrlvḹṃ kyrlveṃ kyrlvaiṃ kyrlvoṃ kyrlvauṃ kyrlvaṃ kyrlvaḥ / evaṃ sarveṣāṃ vyañjanānām. Note that the commentary speaks of twelve vowels but gives sixteen *kūṭas* (including those with the neuter vowels). The same explanation is found in ṢSS 25.10–13ab. Its commentary, however, informs us that the letter *ma* too should be connected with each of the twenty-four consonants (*teṣāṃ* (i.e. the twenty-four consonants) *pratyekasya makārāntāḥ pratimakāram ante niyojayet / yojayed yathā / kma khma gma . . .* (etc.)) which are then to be connected with the four semivowels and the twelve vowels. The syllables formed thus are *kmyrlvaṃ*, etc. Note the difference from the syllables to be placed in the *maṇḍalas* of the *pīṭhas* (see note 11 above) which are only twenty-four in number and have a different sequence of the semivowels, but which include also the letter *ma*.

14 See also *pūrvād ārabhya dalaṣoḍaśaka*(read: *-ke*) *svaraṣoḍaśaka[ṃ] lekhanīyam* (KMTc fol. 53^{v}).

15 KMT 16.9–12ab correspond to ṢSS 25.16cd–19, ŚM 19.191–194ab and GS 20.194–197ab.

16 See ŚM 19.187–190 = GS 20.190–193 and ŚM 19.194cd–196ab = GS 20.197cd–199ab.

17 This series of thirty-two goddesses is also found in KMT 9.3cd–6 (= ṢSS 15.63cd–66 = ŚM 12.114cd–117 = GS 13.108cd–111) and KMT 24.84cd–87 (only in mss. ABJM; no parallel in the ṢSS or ŚM/GS). In 9.3cd–6 they seem to be the goddesses (called *mātṛs* in KMT 9.3a or *dūtīs* in ŚM 12.91c = GS 13.85c) who represent the thirty-two syllables of the Aghoramantra. This *mantra* belongs to Śikhāśiva or Svacchanda, the deity of Kubjikā's crest, and is explained in code in ŚM 12.73–90 (= GS 13.69–84; the *mantra* seems to start with *aghore hrāḥ*, but is otherwise not clear). The goddesses are described in ŚM 12.91cd–96 (= GS 13.85cd–90) as

In this case the number of the deities does not correspond with the number of petals they are seated on. Each of the sixteen petals has room to two goddesses (*pratidale devatādvayam*, KMTc fol. 53ʳ). The ṢSSc defines their position further by stating that sixteen deities are located in the centre of the petals and sixteen are located where the petals join with one another (*etā dalamadhyeṣu ṣoḍaśaḥ / granthau ṣoḍaśaḥ / ubhau dvātriṃśat... //... -dalagranthau dalasandhau*, fol. 135ᵛ). This would imply that the goddesses of this *somamaṇḍala* do not represent the letters involved which are the sixteen vowels;[18] in KMT 16.36d the vowels are indicated as sixteen Siddhas.

The thirty-two goddesses are said to be born from Kubjikā's body (*kubjikāṅgasamudbhūtāḥ*, KMT 16.8c; *kubjikātanusaṃbhavāḥ*, GS 20.200d). This seems to point to a possible connection of these goddesses with the thirty-two syllables of Kubjikā's *mantra*, although in KMT 9.3 ff. they represent the thirty-two syllables of the Aghoramantra (cf. n. 17).

1.3 The *vahnimaṇḍala*

The innermost ring of petals is formed by the *vahni-* or *agnimaṇḍala*. It has eight petals (... *cāṣṭapattraṃ tu, taṃ jñeyam agnimaṇḍalam*, ṢSS 25.71cd) which are

having four arms (which hold a noose, a hook, and a conch, the fourth one making the gesture of liberality) and one face, which description differs from the one given on the basis of the Khecarīcakra (see above). Cf. also the description of these thirty-two goddesses (*caṇḍādau*) in ŚM 11.36–38 (= GS 12.35–37) where they are likewise said to have four arms, carrying the same attributes with a rosary instead of the conch. These lines give a further elaboration on KMT 8.19cd (*aṣṭapattrāsanāsīnaṃ, dvātriṃśārcibhir āvṛtam*) referring to the worship of Svacchanda in an eight-petalled lotus surrounded by thirty-two *arcis* (litt. 'rays of light'). In KMT 24.84cd–87 they (obviously associated with the thirty-two consonants from *ka* to *sa*) form part of various groups of deities who are to be worshipped in Kubjikā's external *pūjā* described in 24.58–113. They are also enumerated in GS 27.176–179 (where they stand for thirty-two knots in the sacred thread; in the context various numbers of these knots are discussed) and with some alternative names in KRU 3.91–94ab.

18 The ṢSSc relates the sixteen vowels as components of the syllables *myrlva*, *myrlvā*, etc., to each of the thirty-two goddesses. This means that altogether 16 × 32 = 512 (*śatapañcakaṃ dvādaśādhikam*) of such syllables are involved (fol. 135ᵛ–136ʳ). However, this seems to me a wrong interpretation of ṢSS 25.20cd–21ab (*caturbhir ya-ra-la-vair yuktā, bhedaye[d] dvādaśasvaraiḥ // sūryacakre sa vinyāsaḥ, somacakre tu ṣoḍaśa*). As we saw above, the twenty-four *maṇḍalas* of the *sūryamaṇḍala* (here *sūryacakra*) are associated with the consonants from *ka* to *bha*, which are each connected with the four semivowels (*ya*, *ra*, *la* and *va*) and twelve vowels; ṢSS 25.20cd–21a refers to this. According to the ṢSSc the meaning of 21b is that in case of the *somamaṇḍala* (here *somacakra*) sixteen instead of twelve vowels should be connected with the semivowels; the consonants from *ka* to *bha* are of course to be omitted here. But 21b (*somacakre tu ṣoḍaśa*) means merely that the *somacakra* is occupied by the sixteen (vowels). For ṢSS 25.20cd–21ab (= 25.51) see also note 46 below.

associated with the letters from *ya* to *ha*.[19] The goddesses of this *maṇḍala* are born from the central male deity Asitāṅga (*vahnisthās... // asitāṅgatanūdbhūtāḥ*, KMT 16.13b,14a). They are, however, not mentioned by name in the KMT, nor in the secondary texts. This is curious because in the instances when the KMT itself does not enumerate the names of a series of deities, the parallel texts and/or the commentaries do mention them. For example, as we saw earlier, the names of the sixteen attendant Devīs of the first *cakra* are not found in the KMT but they are supplied in the ṢSS and GS.

It is interesting that after the description of the *somamaṇḍala*, the ŚM and GS[20] deal with the series of the sixty-four Yoginīs starting with Akṣobhyā. The Yoginīs are seated on a lotus with sixty-four petals,[21] which, we are told, is located above the sixteen-petalled *somamaṇḍala* (cf. n. 45 below). After the enumeration of the names of these sixty-four Yoginīs, the colour and the mount of each of them are described. They all have four arms, the left arms bearing a skull cup and a noose, and the right arms a rosary and a spear. These sixty-four deities obviously belong to the *vahnimaṇḍala* because after this passage it is stated that the *soma-*, the *sūrya-* and *vahnī(maṇḍalas)* have been described (GS 20.260ab, not in the ŚM).

As was mentioned earlier, these sixty-four Yoginīs may be arranged in eight groups which are subject to the eight Mother goddesses Brahmāṇī, etc. This situation occurs in the case of the series starting with Akṣobhyā in, for instance, ŚM 25.284–300 (= GS 27.31–47) and ṢSS 15.99 ff.[22] Although the eight Mātṛkās are not mentioned by the ŚM/GS as presiding over the sixty-four Yoginīs of the Khecarīcakra, and these Yoginīs are not arranged in eight groups, the fact of their inclusion among the goddesses of the Khecarīcakra may indicate that the eight Mātṛkās are to be considered the deities (who indeed are called Mātṛs in KMT 16.13d) of the eightfold *vahnimaṇḍala*. But it still seems strange that such an important series as the eight Mother goddesses should not have been mentioned by name in the parallel texts and commentaries.[23]

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19 See KMTc fol. 53^v; cf. ṢSS 25.74d (*yādikṣāntais tu vahnigam*) including also the letter *kṣa* which actually belongs to the centre (see below).

20 See ŚM 19.199–256 = GS 20.203–258ab.

21 See GS 20.203b (*catuḥṣaṣṭidale sthitāḥ*, illegible in the ŚM) and ŚM 19.255d = GS 20.257b.

22 These latter lines (ṢSS 15.99–165) belong to the passage describing the worship of Svacchanda/Śikhāśiva and follow, just as in the ŚM/GS on the Khecarīcakra, closely on the enumeration of the thirty-two female deities from Caṇḍā to Subhadrikā (cf. n. 17 above). These eight groups of eight goddesses presided over by the eight Mothers explain—at least according to the ṢSS—Svacchanda's name Aṣṭākapāla: he is named thus because he protects the eight series of eight (*pālayann aṣṭakāṣṭakam*, 15.78b). Obviously, the ṢSS considers the name Aṣṭākapāla to stand for Aṣṭāṣṭakapāla.

23 For the names of the sixty-four Yoginīs occurring in the ŚM/GS and ṢSS, see Appendix VI.

1.4 The *ādimaṇḍala* or the *śaktibhairavamaṇḍala*

In the centre of the Khecarīcakra lies the *ādimaṇḍala* or the 'original' *maṇḍala* which is called the most excellent of *maṇḍalas* and source of all the others (KMT 16.38). Or, putting it differently, it is said that the Khecarīcakra is based on the primeval womb, the *ādiyoni* (37ab). The *ādiyoni* seems to denote either the *ādimaṇḍala* itself or, more likely, a triangle located inside it and considered to be the primordial source of creation.[24] The *ādimaṇḍala* is also designated as the twenty-fifth *maṇḍala* in the centre (*pañcaviṃśātmakaṃ madhye, maṇḍalānāṃ tad ādimam*, 39ab), being complementary to the twenty-four *maṇḍalas* which compose the *sūryamaṇḍala*. As such this central *maṇḍala* is associated with the twenty-fifth consonant *ma* (*makāra[ḥ] pañcaviṃśas tu*, ṢSS 25.77c). As in the Devīcakra, this central *ma* most probably symbolizes the twenty-fifth *tattva*, *puruṣa*, in addition to the *tattvas* from earth to *prakṛti* which are associated with the twenty-four *sūryamaṇḍalas*.

This *ādimaṇḍala* is the seat of the primeval pair of deities (cf. *tatra śivaśaktī vasataḥ*, ṢSSc fol. 138^v). Hence, it is also called the '*maṇḍala* of Śakti and Bhairava' (*śaktibhairavamaṇḍala*, KMT 16.35b). Śiva, who manifests himself as Asitāṅga in the present *cakra* and comes forth from a sprout which arises from the centre of the *agnimaṇḍala* (KMT 16.33cd), resides in the centre of the *ādimaṇḍala* (... *asitāṅgakuleśvaram / ādimaṇḍalamadhyastham*, 36bc). Asitāṅga represents the syllable *kṣa* (*asitāṅgabījaṃ kṣaḥ*, KMTc fol. 53^v),[25] which implies that the central part of the Khecarīcakra is occupied by both the *kṣa* and *ma* (see above).[26] The Goddess is seated on Asitāṅga's lap (KMT 16.51b). Her position in the centre of the *maṇḍalas* is variously expressed by stating that she resides in the centre of the twenty-four (44c), in the centre of the *vahnimaṇḍala* (45a), in the centre of

24 Cf. KMTc fol. 54^r: *agnimaṇḍalasya ādiyonitrikoṇāv iti saṃjñā*, 'Of the *agnimaṇḍala* are what are called the *ādiyoni* and the triangle.' After the line corresponding to KMT 16.37ab (*ādiyonipurasthaṃ tu, maṇḍalaṃ khecarātmakam*) the ṢSS adds a line which reads *ādiyones tu saṃsthānaṃ, maṇḍalaṃ khecarāntagam* (25.70cd) which probably means 'The position of the *ādiyoni* is the *maṇḍala* in the centre of the Khecara-(*maṇḍala*).' The commentaries, however, are ambiguous about the position of the *ādimaṇḍala*. The ṢSSc seems to identify the *ādimaṇḍala* (indicated as the *maṇḍala* of the *ādiyoni*) either with the *agnimaṇḍala* (*ādiyonimaṇḍalam / agnimaṇḍalam ity arthaḥ*) or with the *sūryamaṇḍala* (*ādyamaṇḍalaṃ sūryamaṇḍalam*, fol. 138^v). In the latter case the ṢSSc interprets *ādi/ādya* probably as the first at the outside which is indeed the *sūryamaṇḍala* (cf. ṢSS 25.73a: *prathamaṃ sūryacakraṃ tu*). The KMTc explains the *ādimaṇḍala* as *maṇḍalatritayātmakam eka[m]* (fol. 54^r) which seems to denote that the *ādimaṇḍala* incorporates the three other *maṇḍalas*.

25 See also ṢSSc: *agnidalamadhye / karṇikāyāṃ kṣakāraḥ tiṣṭhati / ity agnimaṇḍale asitāṅgas tiṣṭhati* (fol. 138^{r-v}).

26 This combination of *kṣa* and *ma* (*kṣma*?) was also found in the centre of the Devīcakra (see p. 61).

the twenty-fifth (*pañcaviṃśāntamadhyagam*, 50b) or in the centre of the original *maṇḍala* (*ādimaṇḍalamadhyasthām*, 51a). A substantial portion of the text, viz. the lines 16.42–53 and 70–88, is devoted to her description and symbolism. As we will see below (p. 168 ff.), the Goddess appears in different forms. In her supreme form she occupies a still higher position which is located above the five *cakras*.

The ŚM and GS (whose numbering happens to be the same in this case) give some details about the centre of the Khecarīcakra which are not found in the KMT and the ṢSS. At the very start of their description of the Khecarīcakra, immediately following upon the lines describing the lotus (ŚM 19.8–10 = KMT 16.1–3), these texts add a passage on the central Bhairava, his Śakti and twelve surrounding Yoginīs (ŚM 19.11–39 = GS 20.11–39). Bhairava, who is seated within the triangle in the pericarp of the lotus (11ab), is called Pracaṇḍa (11c) or Caṇḍa (26c). He has a dark and awe-inspiring appearance and the lustre of the fire of destruction; he has a large body, five faces with three eyes, and twenty arms;[27] he is decorated with many ornaments and dresses himself in a tiger skin (12cd–22ab). His Śakti is seated on his lap (22b). She has three eyes, four arms holding a noose (*pāśa*), a hook (*aṅkuśa*), a lute (*vīṇā*) and a spear (*śūla*), and is richly adorned with ornaments (22cd–27ab). Out of her desire twelve Yoginīs are born who are said to move through the sky and to cause both creation and destruction (27cd–28). They are seated on a twelve-petalled lotus (*dvādaśāre mahācakre*, 20.29a and 37c) in the centre of the Khecarīcakra (31b). These Yoginīs are called Sabhramā, Vibhramā, Raudrā, Kumbhikā, Kauśikā, Śukā, Suśukā, Khagā, Bimbā, Mṛgā, (Ā)rambhā and Mahotkaṭā (30). They have three faces with three eyes and twelve arms[28] and wear many ornaments (31–37). By emitting *amṛta* they, in turn, give birth to the twenty-four Khecarīs of the *sūryamaṇḍala* (38–39).

Thus, the ŚM and GS recognize a *cakra* with twelve petals in the centre. The central Bhairava, who in this case is called Caṇḍa or Pracaṇḍa, is also designated as Asitāṅga (see above). Caṇḍa and Asitāṅga, who both belong to the series of the eight Bhairavas, are apparently equated with one another in this case.[29] The

27 On the right side he makes the gesture of granting wishes (*varada*) and carries a spear (*śūla*), a rosary (*sūtra*), a snake (*nāga*), a noose (*pāśa*), a hook (*aṅkuśa*), a small spear (*śakti*), an arrow (*bāṇa*), a club (*parigha*), and a hammer (*mudgara*) (16cd–17). On the left side he makes the gesture of reassurance (*abhaya*) and carries a staff (*pināka*), a skull cup (*kādya*), a sword (*khaḍga*), a shield (*kheṭaka*), a mirror (*darpaṇa*), a citron (*bījapūraka*), a skull staff (*khaṭvāṅga*), a bell (*ghaṇṭā*) and a thunderbolt (*vajra*) (18–19ab).

28 On the right side they carry a sword (*khaḍga*), a rosary (*sūtra*), a trident (*triśūla*), a noose (*pāśa*), a club (*parigha*) and a hammer (*mudgara*); on the left side a skull cup (*kādya*), a shield (*kheṭaka*), a skull staff (*khaṭvāṅga*), a lute (*vīṇā*), a staff (*daṇḍa*) and a water-jar (*kamaṇḍalu*).

29 For the eight Bhairavas belonging to the Mātṛcakra according to the KMT or to the Yoginīcakra according to the ŚM/GS, see p. 101 and p. 149, respectively. The description of both Caṇḍa and

description of the central Śakti does not accord with the description given later on and which is also found in the KMT and the ṢSS (see below).

The above is a complete survey of what our texts have to say concerning the three *maṇḍalas*, the central one as well as the presiding deities. As we saw, all the letters of the alphabet are present in the Khecarīcakra: the *sūryamaṇḍala* is the seat of the twenty-four consonants from *ka* to *bha*, the *somamaṇḍala* is the seat of the sixteen vowels, the *vahnimaṇḍala* of the eight consonants from *ya* to *ha* and the *ādimaṇḍala* is occupied by *ma* and *kṣa*.[30]

At this point we may add a few words on the sequence of the three *maṇḍalas* with regard to their association with the sun, the moon and fire, as well as with regard to the particular arrangement of the letters. We saw above that the solar *maṇḍala* forms the outer one, the lunar and fiery *maṇḍala* being contained within it (i.e. sun-moon-fire), but the inverted sequence of the sun and moon also occurs (i.e. moon-sun-fire). The sequence sun-moon-fire for the *maṇḍalas* of the Khecarīcakra is unequivocally expressed by ṢSS 25.73 (*prathamaṃ sūryacakraṃ tu, tanmadhye somasaṃjñakam / tanmadhye agnicakraṃ tu, cakrāṇāṃ tu trayaṃ smṛtam*).[31] The KMT is perhaps less unambiguous, but the very sequence in which the three *maṇḍalas* are dealt with points to the same situation: first the Khecarīs of the solar *maṇḍala* (*. . . sūryamaṇḍalasaṃsthitāḥ. . . khecaryaḥ. . .*, 16.7), then the thirty-two goddesses of the lunar *maṇḍala* (*somamaṇḍalamadhye tu, dvātriṃśānye mahābalāḥ*, 8a;[32] *somamaṇḍalamadhyasthā*, 13a), followed by the goddesses of the fiery *maṇḍala* (*vahnisthās. . .*, 13b). This arrangement agrees with the statement that the lotus of the Khecarīs extends to twenty-four petals (16.2d) which is only possible if these twenty-four petals, which belong to the solar *maṇḍala*, form the outermost ring. This seems to be primarily the situation in the Khecarī-cakra. On the other hand, KMT 16.33ab (*somamadhye ravisthanaṃ, sūryamadhye śikhi[ḥ] sthitaḥ*)[33] would imply that the lunar *maṇḍala* forms the outer *maṇḍala* with the

Asitāṅga given by the ŚM/GS on the basis of the Yoginīcakra (see Blom 1989, 22) differs from the one given here for (Pra)Caṇḍa.

30 Cf. also ṢSS 25.74: *kādibhāntaiś ca sūryākhyaṃ, somacakraṃ kathāmy aham / akārādi-visargāntaṃ, yādikṣāntais tu vahnigam //*. The letter *ma* is mentioned in 77c.

31 See also KMTc fol. 53^{r-v}; *ādau caturviṃśatidalāni padmasya sūryamaṇḍalam etad ucyate / tanmadhye ṣoḍaśadalāni /. . . / etat padmāntargataṃ somamaṇḍa[la]m ucyate /. . . / tanmadhye tṛtīyam aṣṭadalam agnimaṇḍalam ucyate.*

32 Note that we can also read *somamaṇḍala madhye tu* ('The *somamaṇḍala* is in its (i.e. the *sūryamaṇḍala*'s) centre; there are . . . ') with *-maṇḍala* m.c. for *-maṇḍalaṃ*.

33 KMT mss. FGT and the KMTc (see next note) read *śikhī* instead of *śikhi[ḥ]* in 33b, as is also suggested by Pāṇḍeya in the corresponding GS 20.265d. But, see KMT 14.13c (*-śikhir*) and 14.20c (*śikhim*); cf. p. 13 on the confusion between stems in *-i* and *-in*.

solar (*ravi* or *sūrya*) and the fiery *maṇḍala* contained within it, the latter being indicated here as Śikhi. However, the evidence of the manuscripts is ambiguous on this point.[34] The inversion of sun and moon may in this case be due to the wish to express the usual order of the letters involved. First come the sixteen vowels of the *somamaṇḍala*, then the twenty-four/twenty-five consonants belonging to the *sūryamaṇḍala*, followed by the remaining consonants of the *agnimaṇḍala* (cf. also KMT 16.35cd, for which see p. 264 n. 37).[35] This inverted order of sun and moon is also found in ṢSS 25.53d (*somasūryāgnimaṇḍalam*) and in GS 20.260ab (*somasūry... vahni*; not in the ŚM).[36]

In conclusion, we may observe that the number of deities occupying the solar and the lunar *maṇḍala* is twice as large as the number of *kalās* of sun and moon. The reason, as the ṢSSc informs us, is that both the sun and the moon move along two courses (cf. *dvidhā vartate*), namely the southern and northern course (*dakṣiṇottaragatyā*), each of which has twelve and sixteen phases, respectively.[37] Each phase is then represented by a goddess. The *somamaṇḍala* has sixteen petals, and by placing two goddesses on each of its petals, the northern and southern courses

34 In their reading of 16.33ab (which corresponds to ṢSS 25.64ab) a few manuscripts seem to refer to the situation in which *sūrya* forms the outer *maṇḍala*. Significant is the reading of the LMT in *pāda* a: *somaṃ madhye ravisthānāt*, 'the moon is in the middle of the place of the sun.' Likewise, whereas the preliminary text of ṢSS 25.64ab itself reads *somamadhye ravisthānaṃ, somamadhye śikhi[ḥ] sthitā*, mss. BC read *somamadhye tu sūryasya, somamadhye śikhi[ḥ] sthitā* (in order to explain the gen. *sūryasya* we should probably read *soma[ṃ]/somo madhye*) which means that 'the moon is in the centre of the sun and fire is within the moon'. Note that KMT mss. BEJ as well as GS 20.265d also read *somamadhye* instead of *sūryamadhye* in *pāda* b. Moreover, the KMTc on this line inverts the sequence of the moon and sun, reading *ravyantargatasomamaṇḍalāntaḥ śikhī sthitaḥ* (fol. 54^r).

35 This is suggested by the ṢSSc which states at fol. 137^v: 'How are the *maṇḍalas* placed when they express the letters? As to the letters: so that they occur mutually in a mixed state' (*maṇḍalāḥ kathaṃ sthitāḥ varṇavācakāḥ // varṇā iti // parasparaṃ miśrībhūtatayā yathā*; although *miśra* rather refers to the situation of mixing all the letters, it seems here to refer to the inverted order of the vowels of the lunar *maṇḍala* and the twenty-four consonants of the solar *maṇḍala*). The commentary then quotes ṢSS 25.64ab (see previous note) and next explains that 'the *soma-*, *sūrya-* and *agni-[maṇḍala]* penetrate each other' (*somasūryāgniyaḥ parasparasamlagnāḥ*), i.e. as concentric circles with the same central point.

36 In both cases there is no metrical reason for changing the order. We should observe that, although in our case the order moon-sun-fire seems to be determined by the order of the letters, this order or rather the outward sequence fire-sun-moon is in agreement with the theory that the sun owes its light to fire and that the moon receives it then from the sun. For this see e.g., Bodewitz 1986, 438 ff., dealing with the *parimara* doctrine which teaches the transition into each other of fire, sun, moon and other entities.

37 See ṢSSc fol. 135^r (*iti sūryasya kalāḥ dvādaśavihitāḥ /... / sūryacakraṃ dvidhā vartate / dakṣiṇottaragatyā ca / iti caturviṃśatvam*) and fol. 136^r (*somasya kalāḥ ṣoḍaśaḥ bhavitavyāḥ / dvātriṃśatvaṃ kathaṃ / yataḥ / dakṣiṇottaragatyā varttanam iti*).

of the moon are indicated. In contrast, the number of petals of the *sūryamaṇḍala* is doubled compared with the twelve parts of the sun. Obviously, the numbers of the letters in question (sixteen and twenty-four) were decisive in fixing the numbers of the petals, not the parts of the moon and sun, nor the number of the deities involved.[38] The order sun-moon-fire which, in spite of KMT 16.33ab (see above) seems to be original in the Khecarīcakra, corresponds then to a diminishing number of petals (24–16–8), as seen from the outside.[39]

2 Location and graphic representation

Being the final *cakra* and the highest in the hierarchical order of the five, one would expect the Khecarīcakra to be located on or above the head, as might also be concluded from the name of the *cakra*'s goddesses, i.e. *khecarī* ('going through the

38 Compare the threefold division of the alphabet and the association of its three sections with moon, sun and fire according to ŚT 2.11–16 and KT 6.37–40 (cf. also Padoux 1975, 133 n. 4; revised in 1990, 157 f. n. 204). Here, the division is based on the respective number of *kalās* of the moon, etc. The sixteenfold moon is associated with the 16 vowels. The twelve *kalās* of the sun are connected with two consonants each: from *ka-bha*, *kha-ba*, etc. to *ṭha-ḍa* (ŚT 2.15ab: *kabhādyā vasudāḥ sauryas ṭhaḍāntā dvādaśeritāḥ*). This means that the first twelve of the twenty-four consonants occur in the regular order, the second twelve in the reverse order. Fire is related to the ten consonants which start with *ya* (*yādīnāṃ daśavarṇānāṃ*, ŚT 2.16a) and include a cerebral consonant, namely *ḷa*, inserted between *ha* and *kṣa*. This implies that the letter *ma* is not mentioned at all, but a few lines before in the ŚT it is said that the moon is related to sixteen vowels, the sun with twenty-five consonants (*sparśas*) and fire with ten consonants (*vyāpakas*) and mentions therefore fifty-one letters (ŚT 2.2cd–4).

39 Both sequences (sun-moon-fire and moon-sun-fire) are found in other sources. The sequence sun-moon-fire is found e.g., in Dhyānabindu Upaniṣad 26 ff.: the lotus of the heart has eight petals and thirty-two filaments (*kesaras*); inside this lotus is the sun (*bhānu*), inside the sun is the moon (*śaśin*) and inside the moon is fire (*vahni*). Another instance is found in Maitrāyaṇīya Upaniṣad 6.38 (*ravimadhye sthitaḥ somaḥ, somamadhye sthitaṃ tejaḥ*; see van Buitenen 1962, 61 and 119). Cf. also Brunner (1963, 170 ff. n. 1) referring to Sadāśiva's seat in internal *pūjā* part of which is a lotus with three concentric *maṇḍalas* in the order of sun, moon and fire and in the centre the *śaktimaṇḍala*. The system of the Ṣaṭcakra recognizes three 'secret' centres called the *sūrya-*, *candra-* and *agnimaṇḍala* which lie in this sequence in vertical order between the Ājñā and Sahasrāra (see e.g., Pott 1966, 23). On the other hand, the sequence moon-sun-fire (or rather fire-sun-moon) seems also to be implied in the system of the Ṣaṭcakra: the Maṇipūra, which is associated with fire, is located in the navel; the Anāhata, which is twelvefold referring to the twelve parts of the sun, is located in the region of the heart; above it, in the region of the throat, is the sixteenfold Viśuddhi which might be associated with the sixteen *kalās* of the moon. See e.g., also Colas (1988, 252 f.) dealing with the Viṣṇuite Marīcisaṃhitā (84 ff.) which recognizes a *vahnimaṇḍala* at the bottom of the spine, a *sūryabimba* in the heart-region and a moon-*bimba* at the tip of the nose (*nāsāgra*). One more example is found in Goudriaan/Hooykaas (1971, 37) in 031.1: *agnimadhye raviś caiva, ravimadhye tu candramāḥ / candramadhye bhavec chuklaḥ, śuklamadhye sthitaḥ śivaḥ*; here fire is even found at the outside.

sky'). However, the location of the *cakra* is not clearly defined. The KMT states that the Khecarīcakra is above the *viśuddhamaṇḍala* (the 'pure *maṇḍala*,' 16.57c). The KMTc explains that this pure *maṇḍala* denotes the Yoginīcakra of the throat and that the *maṇḍala* (or lotus) above it is the Brahmarandhra.[40] This Brahmarandhra denotes the opening at the crown of the head through which the internal Śakti leaves the body.[41] The KMT seems to be referring to this Brahmarandhra when it states in 16.82ab that the Randhra- *maṇḍala* in the circular (aperture) is above the ten million hairs. Judging from its name ('Opening-circle') the Randhra- *maṇḍala* may denote the Brahmarandhra. The above seems to imply that the Khecarīcakra is located on the level of the Brahmarandhra,[42] and thus its central *ādimaṇḍala* may possibly be identified with the Brahmarandhra itself.

This fifth *cakra* is associated with the element ether, as is indicated by the fact that the lotus is said to lie within the ocean of ether (KMT 16.3a).[43] We saw earlier (see p. 20) that the element ether is represented in graphic form by a circle and by a smoky grey or transparent white colour. The circle is probably indicated by the *maṇḍalas* themselves which are circular in form, and the colour may be referred to in 3b (*nīlāñjanasamaprabham*) where the appearance of the lotus is likened to black antimony. The point of comparison is not the black colour itself but probably the strong metallic lustre of antimony which gives the impression of a grey colour.

In the previous section it has been assumed that the three *maṇḍalas* are situated concentrically around the central part, the *ādimaṇḍala* (see Fig. 9). Thus, in the ṢSSc the Khecarīcakra is drawn as three concentric circles filled in with the letters of the alphabet (fol. 142^{v}). Indeed, this is how they are chiefly described by the texts. But besides this concentric arrangement it is also possible to imagine the three *maṇḍalas* as lying in the configuration of a cone one above the other. In that case the *sūryamaṇḍala* lies at the base of the cone, next come the smaller

40 This would seem to be the meaning of *idaṃ kaṇṭhasya ghaṇṭākhyasya yoginīcakrasya paristhitaṃ*(read: *-cakrasyopari-*?) *viśuddhamaṇḍalasyordhve / etat padmaṃ brahmarandhram ity arthaḥ* (KMTc fol. 54^{v}). Either the Yoginīcakra or its location, the throat, is here called *ghaṇṭā* (litt. 'bell'). Perhaps we should read *ghaṭākhyasya* instead of *ghaṇṭākhyasya* since the *ghaṭasthāna* ('the place of the Jar') is indicated as the location of the Yoginīcakra (see p. 131). The name *viśuddhamaṇḍala* which is given to the Yoginīcakra might be inspired by the name of the fifth *cakra* in the system of the Ṣaṭcakra, which is called the Viśuddhi (also Viśuddha in KMT 11.99b) and which is likewise situated in the throat.

41 See e.g., KMT 23.119 (translation by Goudriaan 1983, 99).

42 However, ṢSS 4/5.119ab indicates that the fifth *pīṭha* (i.e. Mātaṅga) is located above the Brahmarandhra in the centre of the Khecarīcakra (*brahmarandhrasya cordhve tu, khecarīcakramadhyastham*; read *-madhyagam*, see Vetter 1983, 275). Thus, the Khecarīcakra is here localized above the Brahmarandhra. Cf. also ṢSS 2.5bc (*brahmarandhrasya ūrdhvagam / khecarīcakramadhyasthaṃ*).

43 Cf. also KMTc fol. 53^{r}: *āka(=ā)śatattvavyāptyā* 'by way of its pervasion by the element ether.'

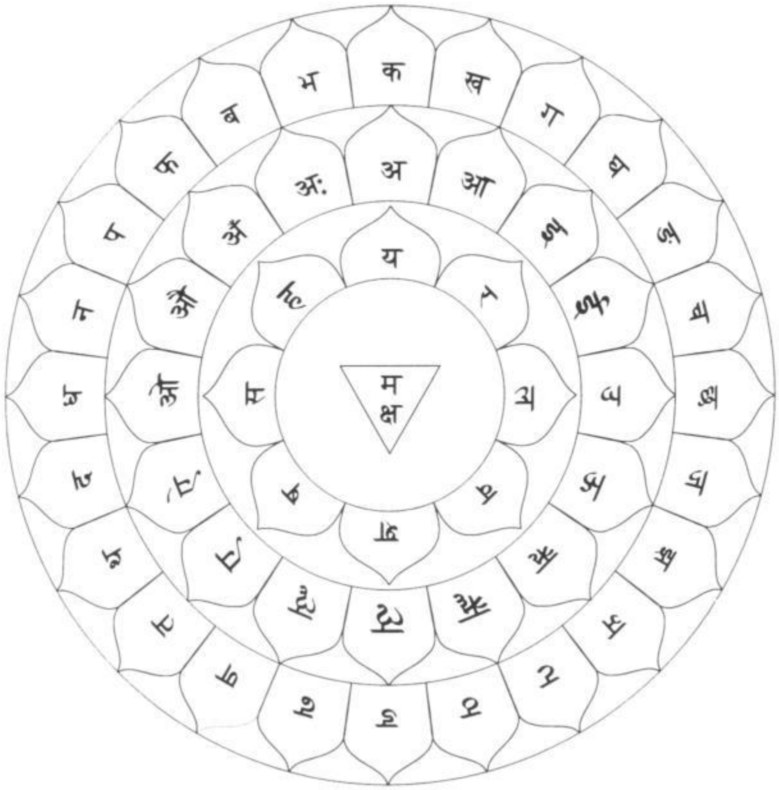

Fig. 9. The Khecarīcakra

lunar and fiery *maṇḍalas*, and on top the *ādimaṇḍala* (or this latter in the centre of the *agnimaṇḍala*). Viewed from the top, no difference exists with regard to the concentric arrangement. In this connection we may recall the position of the *sūrya-*, the *soma-* and the *agnimaṇḍala* which in the system of the Ṣaṭcakra lie vertically above each other in this order between the Ājñā and the Sahasrāra (cf. n. 39 above).

In some instances this vertical, cone-like arrangement seems to be implied in the texts. For example, it is said that Asitāṅga is born from a sprout which rises out of the centre of the *agnimaṇḍala* (KMT 16.33cd), and that he is seated on the *maṇḍala* (i.e. the *ādimaṇḍala*, cf. 36c) above it (i.e. above the three *maṇḍalas*) (32cd).[44] This seems to mean that the *ādimaṇḍala*, which lies in the Brahmarandhra, is located above the solar, lunar and fiery *maṇḍalas*. This vertical arrangement also seems

44 Note that, instead of *tatordhve* in *pāda* d (*tatordhve maṇḍalopari*) mss. ABE, the corresponding ṢSS 25.63d and GS 20.265b read all *tattvordhve*. This means that Asitāṅga is situated above the *tattva* which probably refers to the *tritattva* (see below).

to be implied by the ŚM and GS which use the expression *ūrdhva* to indicate the relative position of the *cakras*.[45]

Another allusion to this cone-like arrangement seems to occur in the difficult line KMT 16.24 which concerns the symbolism of the trident and the *vaḍavā*-fire. This line (*caturdvādaśadhādhāraṃ, granthau ṣoḍaśakānvitam / vaḍavāsyaṃ triśūlordhvaṃ,...*) has been tentatively translated as '[The trident], whose base is the twelvefold Four, is furnished with the sixteen [vowels] in its knot; the mouth of the *vaḍavā* is above [this] trident....' The KMTc and the ṢSS explain the twelvefold four (*caturdvādaśa*) as referring to the four semivowels *ya*, *ra*, *la* and *va* which are each combined with twelve vowels.[46] It has been seen before (p. 154) that these syllables (*yrlva*, *yrlvā* etc.) are connected with each of the twenty-four consonants of the solar *maṇḍala*. The 'twelvefold four,' therefore, must refer to this solar *maṇḍala*. The 'sixteen' in 24b denotes the sixteen vowels of the lunar *maṇḍala*. They are placed in the knot (*granthi*) of the trident; this knot probably denotes the thickening in the staff of the trident just below its three prongs (cf. Sanderson 1986, Fig. on 187).[47] Next it is said in 24c that the 'mouth of the

45 The twenty-four Khecarīs of the solar *maṇḍala* are seated on a *cakra* with twenty-four petals which is above the twelve (petals) (see ŚM 19.40ab = GS 20.40ab: *caturviṃśaddale cakre, dvādaśordhve* (*dvādaśārddhe* in the GS) *vyavasthitāḥ*; for the *cakra* with twelve petals see p. 159). The thirty-two goddesses of the lunar *maṇḍala* are seated on a sixteen-petalled/spoked *cakra* which is likewise above the twelve (petals) (ŚM 19.196cd = GS 20.199cd: *ṣoḍaśāre mahācakre, dvādaśordhve vyavasthitāḥ*). The sixty-four Yoginīs of the fiery *maṇḍala* are seated on a great *cakra* with sixty-four petals above the sixteen (ŚM 19.199ab = GS 20.203ab: *ṣoḍaśordhve mahācakre, catuḥṣaṣṭidale sthitāḥ*; both the GS and ŚM read *ṣoḍaśārddhe*). The problem of this interpretation is that the central *maṇḍala* lies at the bottom and not at the top. Regarding the meaning 'above' for *ūrdhva*, we should note that *ūrdhva* in similar instances in the ŚM/GS has been explained earlier (p. 80 n. 35) as 'at the outside.' In the Khecarīcakra this latter meaning would result in the situation that the twelve-petalled lotus lies in the centre (which is correct) and is surrounded successively by the twenty-four and sixteen (or sixteen and twenty-four, as the position of both is given in relation to the twelve) and the sixty-four. Thus, here the reverse situation is found: from the centre going outward we have sun-moon-fire; cf. the example mentioned in n. 39 above.

46 For the KMTc see n. 13 above. For the ṢSS see 25.51: *caturbhir ya-ra-la-vair yuktā, bhedayed dvādaśasvaraiḥ / sūryacakre sa vinyāsa[ḥ], somacakre tu ṣoḍaśa //*. This verse and the preceding 50cd (*caturdvādaśadhācāraṃ, granthau ṣoḍaśakānvitāḥ*, corresponding to KMT 16.24ab) are also found as ṢSS 25.20–21ab in the context of the description of the *somamaṇḍala*. Consequently a different and obviously wrong interpretation is given there by the ṢSSc (cf. n. 18 above).

47 The KMTc, however, refers to *granthi* in the plural and identifies them with the vowels (*somacakre / granthayaḥ svarāḥ*, fol. 53ᵛ). We saw earlier (p. 156) that *granthi* denotes the place of contact of the sixteen petals of the lunar *maṇḍala*. It is, however, not likely that the vowels are located on these *granthis*. Cf. also ṢSS 25.52a: *granthīśvarāḥ samucyante* 'they (i.e. the sixteen vowels) are called the Lords of the *granthi(s)*'; here *granthi* can be sg. or plur.

vaḍavā' (*vaḍavāsya*, mostly called *vaḍavāmukha*) is above the trident. As we will see below, the *vaḍavā* or *vaḍavānala* denotes the internal Śakti conceived of as having a fiery nature, who leaves the body through the 'mouth of the *vaḍavā*.' This 'mouth of the *vaḍavā*' appears to be identified with the *ādimaṇḍala* at the Brahmarandhra (see p. 178 below). In the line under discussion both the ṢSS and the KMTc refer to the *vaḍavā* as the *agnimaṇḍala* itself, probably because of the fiery nature of this *maṇḍala*. Thus, both the *ādi*- and *agnimaṇḍala* would be located above the (three prongs of the) trident.[48]

Thus KMT 16.24 appears to indicate that the *sūryamaṇḍala* lies at the base of the trident, the *somamaṇḍala* in its knot, and the *agnimaṇḍala* with *ādimaṇḍala* above its three prongs.[49] Consequently, it is stated that the trident denotes the threefold splendour represented by the solar, lunar and fiery *maṇḍalas*,[50] which are expressive of the three principles (*tritattva*) called *ātman*, *vidyā* and *śiva*.[51] These three principles are said to be found within *kalā* (*tritattvaṃ tu kalāntagam*, KMT 16.24d), explained as the Kuṇḍalinī in ṢSS 25.54c (*kalā kuṇḍalinī proktā*). It seems that the preceding elements, viz. the three *maṇḍalas* and the trident, are all contained within this Kuṇḍalinī (*etat sarvaṃ tadantagam*, ṢSS 25.54d and *kuṇḍalanī tasyāntargatam / etat sarvaṃ vidadhāsi*, KMTc fol. 54^r). This arrangement may be represented as in Fig. 10.

However, the main problem posed by this interpretation is that it does not explain the three prongs of the trident. One would expect the three prongs themselves

48 See ṢSS 25.53ab: *vāḍavam agnicakraṃ tu, trikoṇāntasya madhyagam*. The second *pāda* ('located inside the central triangle'), however, seems to limit its meaning to the central point only. Cf. also KMTc fol. 53^v: *vaḍavābhyām* (for *vaḍavāsyam*?) *aṣṭadalaṃ vahnicakratvāt*.

49 I admit that this translation and interpretation of KMT 16.24 remains doubtful. In the first place it is strange that the *sūryamaṇḍala* is referred to by means of the 'twelvefold four' and not by the twenty-four consonants which are primarily associated with this solar *maṇḍala*. Another question is the fact that this *śloka* occurs in the lines explaining the name Kubjikā, especially as referring to her manifestation in contracted form in the body. In this context the line 16.24 would rather refer to the whole body than to the Khecarīcakra only. Cf. the Triśūlābjamaṇḍala (Sanderson 1986, 178 f. and Fig. on 187) where the base of the trident is placed four fingers below the navel and its *granthi* above the aperture in the palate.

50 See ṢSS 25.53cd (*tejas trīṇi triśūlaṃ tu, somasūryāgnimaṇḍalam*; for the inverted sequence of *soma* and *sūrya* see p. 160 f.). Cf. also KMTc fol. 53^v–54^r: *sūryacakravahnivahnimaṇḍalānāṃ trayāṇāṃ tejastrayam eva triśūlam*; we should read *soma* instead of the first *vahni*. Instead of *triśūla* the ṢSSc refers to *trikalā* which denotes the three *kalās* Nivṛtti, Pratiṣṭhā and Vidyā. Above these three is the *kalā* Śānti (*trikalordhvaṃ / trikalā / nivṛttiḥ pratiṣṭhā vidyā // tatrordhvagaṃ // śāntirūpeṇa varttate*, fol. 137^r).

51 See ṢSS 25.54ab (*ete ātmā ca vidyākhya[ḥ], śivatattvasya vācakāḥ*) and KMTc fol. 54^r (*triśūlaṃ tritattvaṃ / etad eva maṇḍalatrayaṃ*). Cf. the *sūrya*-, *soma*- and *agnimaṇḍalas* (see Brunner 1963, 170 n. 1, referred to above) which are associated with these *tattvas* (*ātman*, *vidyā* and *śiva*) and with the *jñāna*, *kriyā* and *icchāśaktis*.

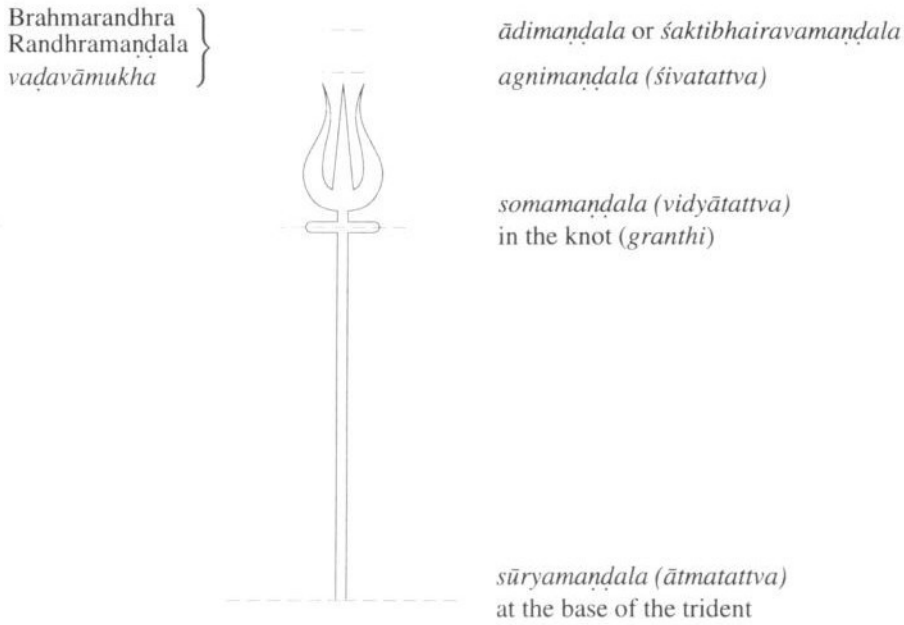

Fig. 10

(and not the trident as a whole) to be associated with the three *maṇḍalas* with the result that the three *maṇḍalas* would be located beside one another (cf. Sanderson 1986, Fig. on p. 171).[52] From the above it will be clear that the symbolism of the trident scarcely accords with the picture of the three concentric *maṇḍalas* as is given otherwise in the KMT. Therefore, although the vertical (or even coordinate) arrangement of the three *maṇḍalas* appears to be hinted at in the trident symbolism, we may assume that the description in the texts primarily indicates that the *maṇḍalas* are arranged in concentric circles.

3 Symbolism of the Khecarīcakra

In the preceding pages the Khecarīcakra with its three concentric *maṇḍalas* and the central *ādimaṇḍala* has been described. We will now turn our attention to the symbolism of this fifth *cakra* which is mainly concerned with the Goddess' different manifestations and functions, the Navātman and the method of meditation to be followed by the *sādhaka* in order to achieve identity with the Supreme.

52 It is possible that this situation is meant in the lines of the ṢSS and the KMTc quoted in n. 50 above.

In the Khecarīcakra the Goddess apparently manifests herself in different forms, but the number of these forms is not specified by the texts. The descriptions which are given are incomplete and are not clearly to be distinguished from one another. Moreover, the descriptions contain several contradictions. Therefore, I will first discuss the passages which describe the Goddess and I will then deal with the question of the number of her forms.

In KMT 16.42b the Goddess is said to be characterized as *kriyā* ('activity'). *kriyā* here seems to refer to the *kriyāśakti* and as such Devī creates the ocean of letters from *ka* to *ma* and from *ya* to *ha*,[53] which are the source of all *mantras*, etc., and this she does together with the Four (KMT 16.42cd–43). As appears from the parallel texts, the Four denotes the four *śaktis* Vāmā, Jyeṣṭhā, Raudrī and Ambikā, who function as partial manifestations of the Śakti in the initial phase of the process of phonic creation. They may be either three[54] or four in number. The fourth stands above, or presides over, the other three and is mostly called Ambikā, but other names are also found, such as Bindvī (e.g., in KMT 5.109)[55] and Icchā (e.g., in ŚT 19.95ab). The process of phonic manifestation takes place both on the cosmic and on the microcosmic level. In the microcosmos of the body the manifestation of sound comes about spontaneously and results in the utterance of audible sounds. This microcosmic process is considered as a gradual development of the Kuṇḍalinī who ascends from her subtle inactive state through various transformations by which the letters of the alphabet are produced successively. During this process the four *śaktis* Vāmā, etc., operate at a stage before the appearance of audible sound.[56]

In the first chapter of the Tantrasadbhāva this development of the Kuṇḍalinī is described in order to explain Śakti's presence in sounds. The following is a summary of the relevant passage (TS 1.217–230).[57] The supreme Śakti, in the shape of a sleeping snake enclosing the heart-*bindu* (= Śiva), is without any thought. Being awakened by a subtle sound in the form of *jñāna* (*prabuddhā sā ninādena pareṇa jñānarūpiṇā*) and agitated (*mathitā*) by the *bindu* inside her, she, the Kuṇḍalī, raises

53 Note that the vowels and *kṣa* are not mentioned here.

54 See e.g., ŚT 1.8 ff. where Vāmā, Jyeṣṭhā and Raudrī are associated with the threefold *bindu* and the *icchā-*, *jñāna-* and *kriyāśaktis* (cf. Padoux 1975, 101 ff.; 1990, 115 ff.). TĀ 6.56–57 connects them with the three cosmic functions of creation, sustenance and destruction.

55 KMT 5.109 (*vāmā jyeṣṭhā tathā raudrī, bindvī ca samudāhṛtā / icchā jñānī kriyā śāntā, krameṇaiva surārcite*) mentions in addition to the *icchā-*, *jñāna-* and *kriyāśaktis* also a fourth one called *śāntā*.

56 See e.g., Padoux 1975, 107 ff. (1990, 124 ff.).

57 This passage from the Tantrasadbhāva is quoted by Kṣemarāja in his commentary on Śivasūtra 2.3; for its translation and discussion see Padoux 1975, 110 ff. (1990, 128 ff.) and Singh 1982, 91–96 who differ with regard to details in their interpretation. Part of it is also quoted by Jayaratha in his commentary on TĀ 3.67.

herself and by union with Śiva she becomes straight (*ṛjutvaṃ jāyate*). She is then called Jyeṣṭhā being in the middle of two *bindus* (*bindudvayasumadhyagā*). Being a line (*rekhā*) she is also called Rekhiṇī with a *bindu* on each end (*ubhau bindū yadantagau*). When she is called 'having three paths' (*tripathā*), she is named Raudrī or Nirodhī because she obstructs the road to emancipation. Having the form of a fragment of the moon (*śaśāṅkaśakalākārā*), she is known as Ambikā who is the *ardhacandra*. Thus, the one supreme Śakti becomes threefold.[58] By joining or detaching these manifestations of the Śakti (i.e. Jyeṣṭhā, Raudrī and Ambikā), the nine classes of the letters are formed.... Through the stages of *paśyantī*, *madhyamā* and *vaikharī* (in the heart, the throat and the root of the tongue, respectively), the production of letters is reached on the tip of the tongue.

In the above passage the three *śaktis* Jyeṣṭhā, Raudrī and Ambikā are characterized by a straight line with a *bindu* on each end, a triangle (which is apparently expressed by the term *tripathā*),[59] and the *ardhacandra*, respectively. The first *śakti* Vāmā is not mentioned here but as will be seen below, she is represented by the Kuṇḍalinī.[60] This description of the Kuṇḍalinī and her three manifestations is explained as referring to the production of the letter *a* and its written form in the Devanāgarī script.[61] The letter *a* is the origin of all letters and is present in them

58 Note that here Kuṇḍalinī (= Vāmā, see below) is the highest and not Ambikā as we mentioned earlier.

59 *tripathā* is translated as 'triple chemin' (Padoux 1975, 111), 'the threefold path' (Padoux 1990, 129) or 'having three tracks' (Singh 1982, 92). Singh (id., 94 n. 8) explains further 'Raudrī is a line of *icchā*, *jñāna* and *kriyā* and is, therefore, known as *tripathā*.' According to lexicographers both *tripatha* and *śṛṅgāṭa* mean a place where three roads meet (note that especially Rudra is connected with such crossings). As Raudrī is also defined as having the form of a *śṛṅgāṭa* (see n. 60, 61 and 63 below) which usually denotes a triangle, I have interpreted also *tripatha* as a triangle.

60 See also Tantrasadbhāva 1.59–61ab: *sā tu māyā samākhyātā vāmāvartā tu kuṇḍalī / jyeṣṭhā nāma dvitīyā tu ṛjurekhā tu sā smṛtā // ... / raudrī śṛṅgāṭakākārā tṛtīyā sā prakīrtitā // śaśāṅkaśakalākārā nirodhī sā caturthikā /*. Vāmā here is interpreted as 'turned towards the left' (*vāmāvartā*), obviously a reference to the coiled form of the Kuṇḍalinī. Note also that Nirodhī is now the fourth *śakti* (instead of Ambikā), whereas in the passage dealt with above Nirodhī was identified with Raudrī, the third one. The context here is different; the four *śaktis* seem to determine the mental state of the *jīva*. Thus, the lines 49–69 may be summarized as follows: the *jīva* who is the *paramātman* in the body, is the *bindu* in the heart endowed with the four *kalās* (Vāmā, etc.). He stays within Māyā (*māyodaragatam*, 57a) and by her he is brought downwards and upwards. This Māyā is the Kuṇḍalī or Vāmā. The second *śakti* is Jyeṣṭhā considered as a straight line, the third is Raudrī having the form of a triangle and the fourth is Nirodhī having the form of a part of the moon. These four are identified with the *icchā-*, *jñāna-*, *kriyā-* and *vibhvīśaktis*. A fifth is called Śiva's Śakti. The *icchā* creates *buddhi*, the *jñānaśakti* an eightfold knowledge, the *kriyāśakti* creates everything consisting of *dharma* and *adharma* and the *vibhvī* is enlightening (*bodhanī*). Such is the mental creation.

61 For this written form of the letter *a* see Padoux 1975, 197 f. (1990, 241 ff.) and Silburn 1959,

all.[62]

A similar process but with a different outcome is referred to in KMT 16.42cd–43ab. The ṢSS and both commentaries explain the four *śaktis* as follows: Vāmā is the Kuṇḍalinī, Jyeṣṭhā is *nāda* (KMTc), or *nāda* considered as an ascending line (ṢSS) or a straight line (*ṛjurekhā*, ṢSSc), Ambikā is the *ardhacandra*, and Raudrī is Vāgeśī (ṢSS), or a triangle (ṢSSc), or the letter *e* (KMTc).[63] As for this last definition of Raudrī, we may observe that the letter *e*, on the basis of its written form, refers to a triangle, whereas Vāgeśī denotes the letter *a* according to the Mālinī alphabet. According to the commentaries, these four *śaktis* refer to the written form of the syllable *aiṃ* in the Devanāgarī script, and not to the written form of the letter *a* as it was explained in other sources. Thus, after explaining the four *śaktis* as Kuṇḍalinī, etc., it is stated in the KMTc that 'that is the *vaḍavāmukha*' which later on is explained as 'having the form of the syllable *aiṃ*' (*etad eva vaḍavāmukhaṃ*, fol. 45^{v} and *vaḍavāmukhaṃ aiṃkārarūpaṃ prāg ucyate*, fol. 55^{r}). Furthermore, the ṢSS states that together with these four, Devī corresponds to one syllable (*caturbhiḥ śaktibhir ebhir, devī ekākṣarānugā*, ṢSS 25.82ab), without specifying which one. But the ṢSSc mentions the syllable *aiṃ* in this context.[64] This syllable refers to the goddess Sarasvatī who, as will be seen below, is the supreme form of the Goddess in this *cakra*. Moreover, according to KMT 16.68 these four *śaktis* are associated with each of the twenty-five *maṇḍalas* representing the letters from *ka* to *ma*. This may refer to the mere production of these letters in which these *śaktis* play a role (see above; cf. *sṛṣṭisāgare* in 68d). It may also indicate that the four *śaktis*, as the syllable *aiṃ*, precede the syllables connected with these *maṇḍalas* (*kyrlvaṃ*, etc.), as the ṢSSc informs us, in order to make all

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73 f. referring to another fragment from Jayaratha's comm. on TĀ 3.67. In YH 1.36–40 the four, with Ambikā as the first, are identified with the four stages of sound: Ambikā is *parā vāc*, Vāmā is *paśyantī* and the *icchāśakti*, Jyeṣṭhā, who has the form of a straight line (*ṛjurekhāmayī*), is *madhyamā* and *jñāna* and Raudrī in the form of a triangle (*śṛṅgāṭavapur*) is *vaikharī* and *kriyā*. Cf. also Avalon 1974, 101 f. According to ṢSS 2.29 Vāmā, etc., are the last four in the *aṣṭāviṃśatikrama* (see p. 31 n. 42).

62 This seems to be implied by Tantrasadbhāva 1.216ab: *avarṇastho yathā varṇo sthitas sarva-jagatprabhuḥ*.

63 See ṢSS 25.81 (not in the KMT): *vāmā kuṇḍalinī proktā, jyeṣṭhā rekhordhvanādagā / ambikā cārdhacandrasthā, raudrī vāgeśī cādimā //* (perhaps *rekhordhva-* in *pāda* b stands m.c. for *ūrdhvarekha*); the KMTc on KMT 16.42cd: *vāmā kuṇḍalanī 1 j[y]eṣṭhā nādaḥ 2 ambikā ardhacandraḥ 3 raudrī ekāraḥ 4 // a[r]thād binduḥ* (fol. 54^{v}) and the ṢSSc (fol. 142^{r}): *vāmā kuṇḍalinī // ◎ // jyeṣṭhā ṛjurekhā // raudrī śṛṅgāṭa[kā]kārā // ▽ // ambā ardhacandrarūpā // ◡ // evam ◎ ▽ ◡ //.*

64 ṢSSc fol. 141^{r}: *vāmā ৲ / jyeṣṭhā / raudrī / aiṃ / ambikā / ◡ / evaṃ aiṃ iti*. The KMTc draws a figure at fol. 54^{v} which seemingly refers to this letter.

mantras effective.[65]

This *kriyā* form of the Goddess in which she creates the letters is obviously the *apara* or inferior form referred to in KMT 16.50c (*aparāṃ sṛṣṭikartārāṃ*).[66] This means that as the creator she transforms herself into submanifestations which are represented by the Khecarīs. Apparently, the twenty-four Khecarīs of the *sūryamaṇḍala* are chiefly intended, since it is they, together with the central *ma*, who stand for the twenty-five *tattvas* from earth to *puruṣa* which belong to the lower creation. Accordingly, the Goddess is said to be in the centre of the twenty-four (*caturviṃśakamadhyasthā*, 44c).

In 45–50ab the Goddess is described as having an awe-inspiring appearance with projecting teeth, a stout belly, etc., (45cd–46ab) and as seated on the *vahnimaṇḍala* (45a). Her paraphernalia (ornaments, clothes, etc.) symbolize various scriptures, among which the Vedas and the Vedāntasūtra, as well as several concepts such as knowledge and sound (46cd–49). Apparently in contradiction to 45a (see above), it is stated that in this form (*īdṛgrūpadharāṃ*. . . , 50a) she is seated on the twenty-fifth *maṇḍala* (50b), which refers to the central *maṇḍala* in the centre of the Khecarīcakra.

In 50d (*parāṃ ṣaḍviṃśa-m-ādimām*) we find the Goddess referred to as the Supreme who is the original twenty-sixth denoting the state or *tattva* (called *śakti*?) which transcends the twenty-five *tattvas* associated with her *apara* form (see above).[67] This supreme form seems to be referred to as the *icchā(śakti)* in 53–54.

There is a brief description of the Goddess as being possessed of two arms, one face with lips as charming as the Bimba fruit and three eyes (51cd–52a), and seated on the *ādimaṇḍala* on Asitāṅga's lap (51ab). Thus, in this form the Goddess is accompanied by a male partner, Kuleśvara or Asitāṅga. He is identified with the Navātman which is SHRKṢMLVYŪṂ (see p. 26).[68] This *kūṭa* is called the Lord

65 See ṢSSc fol. 141^r: *iti catuṣkalatvaṃ sarvamantrāṇām uddīpanārtham.*. Perhaps the four *śaktis* Vāmā, etc., are also considered as the consorts of the four Siddhas Vāla, etc., representing the four semivowels *ya*, *ra*, *la* and *va* which are likewise connected with the twenty-five letters.

66 The form *-kartārām* (acc. sg. fem.) is based on the thematic stem *kartāra-*, cf. Goudriaan 1988, 73.

67 Cf. ms. B reading *tattvaṣaḍviṃśa-m-ādimām* in 50d. As was the case with the Devīcakra, here too the twenty-five Sāṃkhya categories are concerned. Only ms. F refers in this context to the thirty-six *tattvas* and reads *parā ṣaṭtriṃśakādhipā*, 'as the Supreme she is the mistress of the thirty-six [*tattvas*].'

68 Asitāṅga is replaced by the Navātman in the commentary on KMT 16.36b (*asitāṅgakuleśvaram*) and in the commentary on ṢSS 25.91d (= KMT 16.51b: *asitotsaṅgagāminīm*, with *asita-* instead of *asitāṅga-*; ṢSSc fol. 140^r explains: *sā* (i.e. Devī) *ca navātmadevasya utsaṅge tiṣṭhati*). According to the ṢSSc, both the Navātman and the likewise ninefold *vidyā* of Tvaritā are in the

of the *maṇḍala* (*kūṭedaṃ maṇḍaleśvaram*, 61d) or, putting it another way, it is Kuleśvara in *kūṭa*-form (*kūṭarūpaṃ kuleśvaram*, 63b). Kuleśvara presides over its nine components (*naveśānaṃ kuleśvaram*, KMT 16.69b). We may observe that in this particular case the *mantra* seems to be explained rather as SHRKṢMLVYŪ-AUṂ (16.59cd–61) which involves the superposition of two vowels. Perhaps this expresses the union of Śiva and Śakti,[69] which is the cause of creation. Thus, it is said that creation, which consists of the six *adhvans*, comes forth from the centre of the Khecarīcakra, the *śaktibhairavamaṇḍala* (16.34–35ab).[70]

Of a quite different character is the description of Devī found in the lines KMT 16.70–84ab. Her body is here described as being formed out of *maṇḍalas* and hence the Goddess is called 'She whose body is supported by the *maṇḍalas*' (*maṇḍalodbhṛtadehā* in 42a, 83c and 88c or *maṇḍalodbhṛtavigrahā* in 86d and 17.12b).[71] The *maṇḍalas* appear to be twenty-five in number and in reply to Kubjikā's question as to their pervasion (*vyāptistha*, 16.70cd), Bhairava explains how each of these *maṇḍalas* is found within Devī's body (*devyā dehagataṃ yathā*, 71b). He enumerates their names in association with a particular part of the body (72–79). The Kāma-, Khecara-, Guru-, Ghanojjvala- and Rudra-*maṇḍalas* are assigned to five parts of the right arm from the shoulder to the nail-tips. The next five *maṇḍalas* are called Candra, Chāyā, Jayanta, Jhaṅkāra and Jñāna and belong to the corresponding parts of the left arm. The *maṇḍalas* called Amṛta, Soma, Ḍāmara, Kanyā and Umā are placed on five parts of the right leg, and those called Tārā, Kuladivya, Ananta, Mitra and Meru on the corresponding parts of the left leg. Then the Rakta- and Śikhin-*maṇḍala* are assigned to the left and right side of the belly, the Kula-*maṇḍala* to the spine, the Ṣaṣṭha- to the navel and the Kāla-*maṇḍala* to the heart.

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pericarp of the lotus (*karṇikāyāṃ madhye... navātmā tvaritāvidyayā saha*, fol. 140ᵛ). For this *vidyā*, which is not found in the KMT, see p. 259 n. 19.

69 For the explanation of the Navātman according to 16.58–61, see p. 268 f. n. 64–67.

70 Cf. also the ṢSSc stating that creation comes forth from Kubjikā's abode (*kubjikāsthānaṃ // tasmāt sṛṣṭiḥ // sā ca śivasthā*, fol. 138ʳ).

71 See also *maṇḍalodbhṛtadīpyantam* ('luminous by [the Goddess who] is supported by the *maṇḍalas*') in 67c. *udbhūta* ('born from') instead of *udbhṛta* is found in ṢSS 25.134a (which corresponds to KMT 16.83c) reading *maṇḍalodbhūtadehā sā* and the commentary on ṢSS 25.82c (= KMT 16.42a) which explains *maṇḍalodbhṛtadehā* as: *maṇḍalodbhūtadehā sā / sarveṣāṃ maṇḍalānām udbhūtadehā sā / sarveṣāṃ maṇḍalānām udbhūtadehā utpattiṃ karoti* (fol. 139ʳ). Cf. also 'produced/born from the *maṇḍalas*' in *sā devī maṇḍalodbhavā* (KMT 16.44b) and ... *devyāḥ, śarīraṃ maṇḍalodbhavam* (16.82cd). Other variants for *maṇḍalodbhṛtadehā* are *maṇḍalabhṛtadehā* or *maṇḍalābhṛtadehā*, 'She whose body is carried by the *maṇḍalas*.' See also the commentary on KMT 16.42a (*maṇḍalair bhṛtadehā kādibhāntā varṇāḥ*) referring to the related letters and the reading of KMT mss. AB in this line (*maṇḍalāvṛtā*, 'whose body is surrounded by the *maṇḍalas*').

Once again these *maṇḍalas* refer to the twenty-five consonants from *ka* to *ma* (cf. *kāmamaṇḍalaṃ kakāram*, etc. ṢSSc fol. 141^r). This is partly expressed by the initial letter of their names. Such is the case with Kāma (= *ka*), Khecara (= *kha*), Guru (= *ga*), Ghanojjvala (= *gha*), Candra (= *ca*), Chāyā (= *cha*), Jayanta (= *ja*), Jhaṅkāra (= *jha*), Ḍāmara (= *ḍa*) and Tārā (= *ta*). Probably we should also include Jñāna (standing for *ña*) among these cases. In other instances the name denotes the deity in question of the Śabdarāśi alphabet: Rudra (Ekarudra = *ṅa*), Umā (Umākānta = *ṇa*), Rakta (Lohita = *pa*), Śikhin (= *pha*) and Kāla (Mahākāla = *ma*). In the remaining cases where the KMT shows no connection whatsoever between name and consonant, the ṢSS mentions an alternative name which indicates the relevant deity of the Śabdarāśi. For instance the ṢSS replaces the Amṛta-*maṇḍala* by the Someśa-*maṇḍala* which refers to the letter *ṭa*.[72]

In this way Devī's body is made up of the *maṇḍalas* which represent the twenty-five consonants and consequently Devī is referred to as 'garlanded by the letters' (*varṇamālikā*, ṢSSc fol. 141^r).[73] It should be mentioned that the ṢSS also recognizes a twenty-sixth *maṇḍala* which is called the *hakāramaṇḍala* and is localized in the breath (*prāṇa*, ṢSS 25.129c). Evidently it represents the letter *ha*.

The Goddess is further described as having one face and four arms (85c). Her arms hold a rosary and a book and make the gestures of dispelling fear and granting wishes (85d–86ab). On the basis of these characteristics one may conclude that this figure represents the goddess Sarasvatī.[74] She stands on a male figure who is called Kaṅkāleśvara, the 'Lord of Skeletons' (*kaṅkāleśvaramurdhnisthā*, 85a) who may be another manifestation of Śiva.[75] Most probably this figure should be conceived of as a corpse (*preta*) representing Sadāśiva who lies prostrate underneath the

72 The other alternative names of the ṢSS are: Lāṅgulin (= *ṭha*) for Soma, Ardhanārīśvara (= *ḍha*) instead of Kanyā, Dhātrīśa (= *da*) for Ananta (cf. *dakāramaṇḍala* in KMT ms. B instead of *ananta-* in 77a), Mīna (= *dha*) for Mitra (cf. *mīnamaṇḍalam* in KMT mss. BF in 77b), Meṣa (= *na*) instead of Meru (cf. *meṣa-* in KMT ms. F in 77d), Chagala (= *ba*) for Kula, and Dviraṇḍa (= *bha*) for Ṣaṣṭha (cf. *bhakāramaṇḍalam* in KMT mss. AB in 79c). For the deities of the Śabdarāśi see Schoterman 1982, 218 f. In one case the ṢSS mentions a variant name where the KMT has a name the first letter of which indicates the consonant (Āṣāḍhin = *ta* for Tārā). Only one name remains inexplicable, namely Kuladivya which should refer to the letter *tha*.

73 The bodily parts indicated as the location of the *maṇḍalas* agree more or less with the location of the letters of the Śabdarāśi on Bhairava's body (see Schoterman 1982, 218 f.). As has been seen before the *sūryamaṇḍala* is formed by twenty-four smaller *maṇḍalas* which are likewise associated with the consonants *ka* up to *ma*.

74 Cf. also the ṢSSc: *sthūla[ṃ] sarasvatīrūpaṃ* (fol. 140^r). But observe that here this form is described as her gross, and not as her supreme, form.

75 Cf. the reading *kaṅkāleśvaramūrtisthā* (mss. ABGHK, *-sthāḥ* in F) in 85a, 'she stands on [Śiva's] manifestation as Kaṅkāleśvara.' The KMTc explains Kaṅkāleśvara as a name of Asitāṅga (*asitāṅgasya nāmaḥ*, fol. 55^r).

Goddess (cf. Sanderson 1986, 187).[76] In this form the Goddess occupies a position above the fifth or Khecarīmaṇḍala (86c) and identity with her is achieved through the Navātman (53b, 54cd; see below). This supreme Goddess alone is superior to the Navātman which indicates the superiority of the Goddess over the male deity.

What we have seen above is that the Goddess is successively described as responsible for creation in her *kriyā* aspect (42–44), with frightening appearance (45–50ab), as the supreme *icchāśakti* (50d, 53–54), with two arms and kind appearance (51–52), as the Goddess whose body is supported by the *maṇḍalas* (70–84ab) and finally as Sarasvatī with four arms (84cd–86). With regard to the question of how many different forms the Goddess appears in, I will discuss the two options which seem most likely, namely a twofold or a fourfold manifestation.

Only two forms are clearly distinguished, namely an inferior form (*apara*) and a supreme one (*para*), the first of which represents the *kriyāśakti* referring to the Goddess' engagement in the creation, and the second of which represents the *icchāśakti* referring to her state of transcending creation. On the basis of this twofold distinction we are presented with the following picture. The Goddess manifests herself as Aparā and Parā, which are described in the lines 42–52 and 53–86, respectively. In her inferior form the Goddess represents the *kriyāśakti* responsible for creation. In this form she has two arms and is seated, accompanied by a male deity, in the centre of the Khecarīcakra. Transcending this *kriyā* or *apara* form is the Devī of *icchā* or *para* form which belongs to a higher level. In this form she is Sarasvatī with four arms and stands on the prostrate body of the male deity. Apparently, this supreme form of the Goddess also includes her description as '*maṇḍalodbhṛtavigrahā*,' as this form is called *para* in 83.[77]

However, this interpretation involves some problems. In the first place the

76 We saw above (n. 17) that the thirty-two deities of the *somamaṇḍala* are also found as the deities belonging to Śikhāśiva/Svacchanda, the deity of Kubjikā's crest. Moreover, the sixty-four Yoginīs belonging to the *agnimaṇḍala* according to the GS, are found in the ṢSS as attendants of Śikhāśiva in addition to the thirty-two goddesses (see n. 22 above). As prescribed in the initial lines of KMT chapter 8, meditation on this Śikhāśiva involves also a *preta* (KMT 8.17a) who in the ŚM/GS is explained as Sadāśiva (*sadāśivaṃ tu vijñeyaṃ, pretarūpaṃ mahāprabhum*, ŚM 11.32ab = GS 12.31ab). The above as well as some other instances in KMT 8 and 9—e.g., KMT 8.67 (referring to a lunar and solar *maṇḍala*), 8.74–75 (meditation on Śikhāśiva's *mantra* results in reaching the state of *khecara*) and 9.81c (*triśūlaṃ vaḍavāmukham*)—raises the question whether there is some connection between the chapters 8–9 (both dealing with Śikhāśiva) and 16. The question could only be answered on the basis of a thorough study of KMT 8–9.

77 But see GS 20.312ab (inserted after the line corresponding to KMT 16.84ab): *asyā bhedaṃ dvitīyaṃ tu, tac chṛṇuṣva samāsataḥ*, which implies that the second form is only described after 16.84ab.

description of the Goddess in inferior form is inconsistent. She is said to be awe-inspiring (46) and yet to have a kind appearance, as is expressed by the statement that the lips of her mouth are charming like the Bimba fruit (*cārubimboṣṭhavadanām*, 52a). The lines 45–50ab, therefore, seem to describe a different figure from the one described in 51–52. On the other hand, both figures are said to be seated on the central *maṇḍala*, indicated as the twenty-fifth in 50b and as the *ādimaṇḍala* in 51a (cf. 16.39ab). Secondly, the description of the supreme form also shows an inconsistency, namely, the supreme form is described as *maṇḍalodbhṛtavigrahā* who has two arms, and as Sarasvatī who has four arms. Moreover, the *maṇḍalodbhṛta* figure is said to be located in the centre of the three *maṇḍalas* (see 83cd; cf. 67),[78] as well as above them (86).

This twofold interpretation might also be criticized from another point of view. No mention is made of a form of the Goddess as the *jñānaśakti* representing an intermediate (*parāpara*) form between the *apara/kriyā* and the *para/icchā* forms. Since there are three *maṇḍalas* (*sūrya*, *soma* and *agni*), one would indeed expect three separate forms of the Goddess to be associated with them; a fourth might then be associated either with the centre of the three *maṇḍalas* or with a position above the three.[79] In the case of the Khecarīcakra such a situation is not possible because we are clearly concerned with a two-armed form in the centre (*ādimaṇḍala*) which is evidently different from the four-armed one located above the centre. A fourfold manifestation of the Goddess in the Khecarīcakra would, therefore, result in the following picture.

The Goddess in her *kriyā/apara* (42–44, 50c) aspect is primarily associated with the *sūryamaṇḍala* (cf. 44cd) since this *maṇḍala* is the seat of the lower *tattvas* from earth to *prakṛti*. The Goddess in *jñāna/parāpara* form is represented by the awe-inspiring figure described in 45–50ab which is seated on the fiery *maṇḍala* (45a). The secondary goddesses of the *agnimaṇḍala* are indeed called *parāpara* in 14b.[80] The Goddess in her *icchā/para* form resides with Asitāṅga in the central *maṇḍala* (50d–53). In this *para* form the Goddess is also described as *maṇḍalodbhṛtavigrahā*

78 See also ṢSS 25.104cd (not in the KMT): *icchārūpadharā devī, maṇḍalatrikamadhyagā*.

79 For this situation see e.g., Brunner 1963, 170 ff. n. 1 (see also n. 39 above) referring to a *sūrya-*, *soma-* and *agnimaṇḍala* with a *śaktimaṇḍala* in their centre. The three outer *maṇḍalas* are connected with the *jñāna-*, *kriyā-* and *icchāśaktis* (note the order). See also Sanderson 1986, 170 referring to the three goddesses Parā (*icchā*), Parāparā (*jñāna*) and Aparā (*kriyā*) who are seated on the three prongs of a trident; on the threefold manifestation of the Goddess see also Goudriaan 1987, 71 ff. To these three a fourth may be added who is called Kālī (see Sanderson 1986, 193 and Goudriaan 1987, 74).

80 Note that they are also called *kriyārūpa* (*kriyārūpāḥ parāparāḥ*, 14b), which refers rather to the *apara* form. But see 15.67d (*kriyārūpā parāparā*) using the same expressions to characterize Lambikā, who is one of the six Yoginīs. Cf. also the remark on *parāpara* on p. 244 n. 5.

(71–84cd). Finally, Sarasvatī is the manifestation of the Goddess which transcends these three forms (84cd–86).

Unfortunately, this interpretation of a fourfold manifestation also leaves us with certain problems. Firstly, there is no form of the Goddess related to the *somamaṇḍala*. Secondly, the Goddess in *parāpara* form is not only ascribed to the *vahnimaṇḍala* (45a), but also to the twenty-fifth *maṇḍala*, i.e. the *ādimaṇḍala*, in the centre (50b). Moreover, if the Goddess of *para* form is ascribed to the central *maṇḍala*, which is associated with the twenty-fifth *tattva puruṣa*, how are we to understand the twenty-sixth which according to 50d is associated with this *para* form?

Therefore, the number of forms in which the Goddess manifests herself in this *cakra* remains doubtful at present. The parallel texts give no solution, although the GS seems to recognize a twofold manifestation (see n. 77 above). At this point I should mention the four forms of Kubjikā described in the initial part of KMT chapter 17. These forms of manifestation are Kubjikā as an old woman (*vṛddhā*), a young woman (*kumārī*), a young girl (*bālā*) and Kubjikā of transcendent form, which are associated with the realms of *piṇḍa*, *pada*, *rūpa* and *rūpātīta*, respectively. Although there are some similar features in the description (e.g., the *bāla* form described in 17.15–17 resembles the awesome figure described in 16.45–50ab;[81] the *kaumārī* Kubjikā (17.18–24) resembles the figure of Sarasvatī described in 16.84cd–86), it does not seem possible to reconcile the two systems. Thus, in chapter 17 Kubjikā, as a young woman who resembles the Sarasvatī-form, occupies the lowest but one position, whereas in the Khecarīcakra she occupies the highest position.[82]

Having thus discussed the forms of the Goddess, I will now turn my attention to considering the results of the meditation upon the Goddess and her consort. The supreme Goddess can only be reached through meditation on the Navātman which is identified with the central male deity. Its importance, therefore, is duly emphasized (54–69). The Navātman is present in everything (54a);[83] without it nothing can exist (55c), nor can any success be attained (63cd). Its worship is difficult and considered

81 Note that the awe-inspiring character of Kubjikā as a girl is strange; it seems rather to refer to the Kubjikā as an old woman.

82 Again different is the description of the Goddess as a young and an old woman in KRU 8.29–44ab and 8.44cd–59, respectively. For a discussion of the forms of the goddesses Para (in relation to Sarasvatī), Parāparā and Aparā in the Trika tradition, including some references to the Kubjikā texts, see Sanderson 1990. A further study of these and other forms of Kubjikā is being planned.

83 As we saw earlier (p. 27), the Navātman is associated with the thirty-six *tattvas* from earth to *śiva*.

superior to the tradition of the Siddhas (56). By means of its worship one attains all one's wishes (64), and its *maṇḍala* is realized (66cd). This realization is expressed by the symbolism of the *kula* tree, five parts of which represent the twenty-five *maṇḍalas* (or letters), authority (*ājñā*), knowledge (*vijñāna*), bliss (*ānanda*) and liberation (*mokṣa*) (65–66ab).[84]

Having attained access to the Goddess in the above mentioned manner, meditation upon Her leads to experiencing a vision of a similar tree of *maṇḍalas* (89–93). But the description of this tree is different (see p. 273 n. 87). As a result of this meditation one's own body, like the body of the Goddess, is experienced as being made up of *maṇḍalas* (94–95ab). Thereupon one should meditate on the twenty-five *maṇḍalas* out of which Devī's and the *sādhaka*'s body is formed (see below). This meditation must be *nirācāra* (92cd, 102ab) and probably is thought to cause the internal Śakti to rise.

nirācāra-yoga or the 'Yoga of Inactivity' (thus translated by Goudriaan 1988, 123),[85] denotes the supreme form of meditation because it is beyond the use of religious practices (*ācāra*).[86] It leads to the state which is called the *nirācārapada*, the state which is beyond all activities and in which no differentiation exists (cf. KMTc fol. 55^{r-v}: *nirācāratā abhedaḥ*). In such a state one is liberated from all bonds (KMT 18.108ab).[87] This *nirācāra-yoga* appears to be related to the movement of the *prāṇa* (breath).[88]

The rising of the internal Śakti may well be symbolized by the *vaḍavā* fire

84 Instead of five, the ṢSSc mentions seven parts of this tree (viz. its branches, flowers, colour (?), sprouts, twigs, root and fruits) which symbolize the six *adhvans* and liberation (*iti kulavṛkṣasya śākhātattvasya puṣpavarṇasya padavarṇasya*(?) *mantrāṅkurasya kalāviṭapasya bhuvanamūlasya mokṣaphalasya*, fol. 140^{v}–141^{r}). For a parallel for such a tree see e.g., Dyczkowski (1988, 90) referring to the Ciñcinīmatasārasamuccaya, one of the later works on Kubjikā.

85 The supreme Śakti is called *nirācāra* in Tantrasadbhāva 1.217. Here *nirācāra* is rendered as 'libre' (Padoux 1975, 110), 'transcending all norm or practice' (Padoux 1990, 128) or 'beyond the pale of religious practices (like worship, meditation etc.)' (Singh 1982, 91).

86 For instance, GS 20.319 describes it as: *yatrācārā nivartante, cātmanaḥ kāyakarmabhiḥ / utpadyante nirmalābhā, nirācāraḥ sa ucyate //*, 'When religious practices by one's own bodily actions cease, pure light arises. One is then called *nirācāra*.' I have assumed here a singular *utpadyate* instead of the plural *utpadyante*, as no differentiation exists in this state.

87 For this supreme state (*padaṃ paramam*) see e.g., KMT 18.104 ff. In the context of the Dūtīcakra this *nirācārapada* was called the highest state in the series of nine (see p. 84).

88 This, at least, seems to be implied by GS 20.318 inserted after the line corresponding with KMT 16.92: *cāroccāravibhāgena, carataḥ sthāpiṇi[=nī] carā / nirācāraḥ sa vijñeyo, nirācāraṃ tu netaraḥ //*. See also ṢSS 25.109–113: *nirācāras tu saḥ proktaḥ, prāṇaśaktes tu nirgamaḥ / nirācāras tadā yogī, avadhūtapade sthitaḥ //*. Here the exit of *prāṇa* is mentioned which involves a different explanation of *nis* as 'outwards' instead of 'without.' There follow some explanatory lines among other things identifying *avadhūta* with *nirācāra*.

and the *vaḍavāmukha*. In mythology the *vaḍavānala* (the 'mare's fire') denotes the submarine fire which is the Fire of Dissolution. It lies hidden in the ocean, but at the end of the period of creation it breaks forth through the *vaḍavāmukha* (the 'mare's mouth') and causes the periodic destruction of the world.[89] In the symbolism of the microcosmos this *vaḍavā* fire refers to the internal fire, that is, to the fire of the internal Śakti or Kuṇḍalinī,[90] situated in the lower regions of the body. Thus, in ṢSS 2.12–14 the *vaḍavā* fire is associated with the Ādhāra *cakra* and the fourth Saṃvartāmaṇḍala (Schoterman 1982, 73).[91] When it burns upwards it causes the 'individual' destruction. This yogic process is described, for instance, in the first lines of the second chapter of the KJN: the fire, here called Kālāgni, lies in the nail-tips of the toes. When it burns upwards, destruction takes place (*yadā prajvalate ūrdhvaṃ saṃhāran tu tadā bhavet*, 2.3ab), described as the gradual absorption of Śakti's manifestations. According to Bagchi (1934, 43), its abode in the lower regions is called the mouth of the *vaḍavā* which he identifies with the Mūlādhāra.

In our text also the Goddess is identified with this internal fire, as she is said to have the form of the *vaḍavā* fire (*vaḍavānalarūpeṇa*, KMT 16.84c).[92] Her male partner, Naveśāna-Kuleśvara, is seated on this fire (*vaḍavānala-m-āsīnam*, 69c). In the present context, however, the mouth of the *vaḍavā* seems to refer to the *ādimaṇḍala*, which is in the centre of the Khecarīcakra (67d). As we saw above (p. 163), the *ādimaṇḍala* is identified with the Brahmarandhra. Hence the *vaḍavāmukha* refers to the Brahmarandhra through which the internal Śakti of fiery nature leaves the body.

In concentration on this *vaḍavā* fire (*vaḍavānalayogena*, KMT 16.95c), one should meditate on each of the twenty-five *maṇḍalas* during a month while reciting the Kulavidyā,[93] the *mantra* indicated by the four *kalās* (i.e. *aiṃ*)[94] and the

89 On this fire see e.g., O'Flaherty 1971.

90 For the internal Śakti as of a fiery nature see e.g., also the commentary on Mṛgendrāgama, *kriyāpāda* 8.157b–158a (Brunner 1985, 294).

91 The ṢSS recognizes four Saṃvartāmaṇḍalas which according to 2.1–14ab are located in the centre of the Khecarī-, the Mātṛ-, the Dūtī- and the Devīcakra (see Schoterman 1982, 69 ff.). In his explanation of ṢSS 1.1 Schoterman (id., 33) explains the Saṃvartāmaṇḍala as referring 'to the periodical destruction of the world, and the beginning of a new one...' In the series of the four *maṇḍalas* not only the world's but also the 'individual' destruction seems to be meant; cf. ṢSS 2.9ab (*yogārthe vartate yasmāt saṃvartāmaṇḍalaṃ tu tat*) which refers to the Saṃvartāmaṇḍala associated with the Mātṛcakra.

92 See also ṢSS 25.108 (not in the KMT): *vāḍavā caiva ādhāraṃ, tasya madhye tu cānalam / tasya madhye tu kuṇḍalyā, svasvatejena pūritā //.*

93 For the explanation of the Kulavidyā in KMT 16.40cd–41ab see p. 265 n. 42. This *vidyā* is associated with each of the twenty-five *maṇḍalas* (41cd).

94 The four *kalās* (*catuṣkalasamanvitam*, 96b; for *catuskalā-*) denote the four *śaktis* Vāmā, Jyeṣṭhā,

Kauleśāna (i.e. the Navātman) (96). This form of meditation will result in ten successive, climactic states, the first of which is reached after twenty-five months, the second after a period of fifty months, etc. These ten states are characterized respectively as follows: 1) ordinary qualities (*prākṛtān... guṇān*, 97d), 2) demonic qualities (*paiśācaguṇa-*, 98b), 3) a divine state (*daivatya*, 98d), 4) the fulfilment of one's wishes (*kāmitva*, 99a), 5) the attainment of the Satyaloka (99d), 6) identity with Viṣṇu (*viṣṇutva*, 100b), 7) reaching the end of the Brahmāṇḍa (*brahmāṇḍāntam anuvrajet*, 100d), 8) identity with Piṅga (*... piṅgo 'sau*, 101a), 9) with Īśvara (101b) and, 10) with Maṇḍalīśa (101c).

These ten states seem to indicate the upward movement of the internal Śakti. As we saw earlier, the Satyaloka denotes the central part of the Svādhiṣṭhāna which belongs to the Devīcakra; Viṣṇu, Piṅga (or rather Piṅgeśa, cf. *piṅgeśapadam āpnuyāt*, GS 20.327d) and Īśvara are the central deities of the Dūtī-, the Mātṛ- and the Yoginīcakra, respectively; and Maṇḍalīśa is identified with the Navātman in the Khecarīcakra (cf. 61d). Hence, the states from the fifth to the tenth (with the exception of the seventh state), that is from the Satyaloka onwards, seem to denote the upward movement of the internal Śakti through the five successive *cakras*. The position of the seventh state, which represents reaching of the Brahmāṇḍa, is not clear. The Brahmāṇḍa, identified with the Svādhiṣṭhāna, comprises all the seven worlds. However, Viṣṇu does not belong to it but is associated with a higher level represented by the Dūtīcakra.[95] Therefore, we would rather expect the sequence Satyaloka–Brahmāṇḍa–Viṣṇu.[96] The first four states (characterized by ordinary and demonic qualities, by a divine state and by the fulfilment of one's wishes) are less easy to identify with a particular phase. Possibly they represent phases associated with the *tattvas* below *prakṛti* and with inferior divinities (associated with the Ādhāra or even below it).

Having in this way achieved identity with the male deity of the Khecarīcakra (Maṇḍalīśa), the *yogin* reaches full identity with the *vaḍavā* fire, the internal Śakti (KMT 16.102–103ab). Seated on this fire, i.e. letting himself be brought upwards with the internal fire, he realizes a still higher level of consciousness which is symbolically designated as the supreme state of the *vaḍavā* fire (*vaḍavānalam*

Raudrī and Ambikā who are connected with each of the twenty-five *maṇḍalas* (68ab). For these four as referring to the syllable *aiṃ*, see p. 170 above.

95 However, according to e.g., the SvT the abode of Viṣṇu does belong to the Brahmāṇḍa (see p. 23 f.).

96 Due to the omission of a line corresponding to KMT 16.100b and c (*viṣṇutvaṃ jāyate dhruvam / saptamena tu yogena*) the ṢSS leaves out the state of identity with Viṣṇu. Hence, the sixth state represents the arrival at the end of the Brahmāṇḍa, the seventh brings identity with Piṅga (ṢSS 25.151a reads: *saptamena tu piṅgordhve*, 'above Piṅga'), the eighth and ninth respectively identity with Īśvara and Maṇḍalīśa; a tenth is not mentioned.

ārūḍho, vāḍavīyaṃ padaṃ labhet, 103cd) and which appears to be located above the Brahmarandhra.[97] Being the abode of the supreme Śakti, it is the source of the creation; the *vaḍavā* fire is said to be the womb of the world (*jagedaṃ vaḍavodaram*, 104b). Here the *yogin* is absorbed into the Supreme. It may be that the designation *khecara* which appears twice in the text on the Khecarīcakra (KMT 16.101d and 106c), refers to the *yogin* who has finally reached this ultimate state.[98] In the last lines on the Khecarīcakra the ṢSS refers to the *yogin*'s final absorption in plain words: 'She who is the Kuṇḍalinī is above the Brahmarandhra. That is the *vaḍavīya*-state and there the *yogin* is absorbed. What is called the womb of Śakti that is the womb of the *vaḍavā* fire. The threefold world in its centre is called its essence.'[99]

97 However, according to the KMTc on 103d this state is identified with the Brahmarandhra (*vaḍavīpadaṃ brahmarandhro. . .* , fol. 55^{v}).

98 Note that in the second chapter of the KMT the Khecarīcakra is the place of origin of the sons and daughters of the four incarnations of Kubjikā in the four *pīṭhas* Oḍḍiyāna, etc.

99 See ṢSS 25.157–158 added after the line corresponding to KMT 16.107: *brahmarandhrasya ūrdhve tu, yā sā kuṇḍalinī smṛtā / vāḍavīyaṃ padaṃ tac ca, tatra yogī ca līyate // śaktyodaraṃ tu yat proktaṃ, taṃ jñeyaṃ vāḍavodaram / trailokyaṃ tasya madhyasthaṃ, pradhānaṃ parikīrtitam //.*

॥ १४ ॥

श्रीकुब्जिका उवाच॥
दया च परमा मह्यं मण्डलीश कुलाकुलम्।
षट्पदार्थौ मया ज्ञातः षड्योगिन्यो वद प्रभो॥ १॥
श्रीभैरव उवाच॥
उवाच भगवान्नाथः कुब्जीशानि वदाम्यहम्।
सद्यःप्रत्ययकर्तारं सद्योमेलकदायकम्॥ २॥
कम्बमालविको देव्यः क्रमात्षट्कं कुलाकुले।
मोक्षभुक्तिप्रदातारः षडेताः षट्कनायिकाः॥ ३॥
डरलकसहजोत्थाः संस्थिताः कुलगोचरे।
कुलषट्कनिवासिन्यो निग्रहानुग्रहे ऽपि वा॥ ४॥
एकैकानुग्रहन्त्येता निग्रहन्त्यनुलोमकृत्।
षट्पत्ते पूजिताः सन्त्यः षट्पदार्थफलप्रदाः॥ ५॥
श्रीकुब्जिका उवाच॥
पुरतः पृच्छयिष्यामि प्रारब्धं कथयस्व मे।
चतुष्कपञ्चकानां च चतुर्णां च फलोदयम्॥ ६॥

1b. मण्डलीश कुलाकुलम्] मण्डलीशकुलाकुलम् ed. 3a. ॰लविको] ॰लम्विका ed.

0/1. श्रीकुब्जिका उवाच] श्रीकुब्जिक DJ, श्रीकुब्जिकोवाच FG, लघ्विकोवाच E 1a. दया च परमा] दया च परया B(B_1 corr.), दयाया परया EJK, दयाया परमा H 1b. मण्डलीश॰] मण्डलीशः D 1b. ॰कुलम्] ॰कुलः B 1c. ॰र्थौ] ॰र्थ DEF, ॰र्थं HJK 1c. मया] क्रमं E 1c. ज्ञातः] G, ज्ञाता AB, ज्ञातं CDFHJK, ज्ञानं E 1d. षड्योगिन्यो] योगिनी षट् F 1d. वद] वर AB 1d. प्रभो] प्रभोः E 1/2. श्रीभैरव उवाच] om. CEFG 2a. नाथः] नाथो E, नाथ D 2b. कुब्जीशानि] कुजीशानी C, कुब्जेशानि HJK, कुजेशानि F, कुजिका किं D, कुलेशानीं E 2c. सद्यः॰] सद्य॰ ABCDHK 3a. कम्ब॰] कम्प॰ E, कण्ठ॰ FG_1 3a. ॰लम्विका] ॰लविको BEJK, ॰ल्यविको H, ॰लम्विको G, ॰लम्विके F, ॰लंविभो C 3a. देव्यः] देव्यो C, देव्या D, देव्याः AB, देवि E 3b. षट्कं] षट्के ABD, षट्क EJK 3b. ॰कुले] ॰कुलम् E 3c. ॰प्रदातारः] ॰प्रदातारा: AC, ॰प्रदातारा D(D_1 corr.), ॰प्रदाध्यश्च F 3d. षडेताः] [षडेताः] A, षडेते D 3d. षट्कनायिकाः] षट्कनायिका D, षड्नामिका: C 4a. ॰जोत्थाः] ॰जोथा B, ॰जोथ A, ॰जोथं E, ॰यो(न्थ)ाः H, ॰जा मध्ये D, ॰जच्छोशं C, ॰जा स्थाः FG 4b. ॰स्थिताः] ॰स्थिता ABDEHJ 4c. ॰वासिन्यो] ॰वासिन्या E 4d. निग्रहा॰] [निग्रहा॰] F 4d. ॰नुग्रहे] ॰नुग्रहो A 4d. ऽपि वा] ऽपि च FG 5a. ॰ग्रहन्त्येता] ॰ग्रहन्ते तं D, ॰ग्रहत्वेन E 5a. एकैकानुग्रहन्त्येता] एकैककाचानुगृह्णाति [एता] F 5b. निग्रहन्त्यनु॰] निग्रहन्ति वि॰DEG, नुग्रहन्त्यनु॰ F 5b. अनुलोमकृत्] अवलोमकृत् B, विलोमकृत् D, विलोमतः EG 5c. पूजिताः] पूजिता ABCEFG 5c. सन्त्यः] सन्तः DE, सद्यः F, त्यन्तं CG, सा तु AB 5d. ॰प्रदाः] ॰प्रदा ABF 5/6. श्रीकुब्जिका उवाच] श्रीकुब्जिक उ॰ DHJK, श्रीकुब्जिकोवाच FG, लघ्व्य् उ॰ E 6a. पुरतः] पुरत H, पुरस्ताद् FG 6a. पृच्छयिष्यामि] कथयिष्यामि H, कथय देवेश CJK, वद देवेश FG 6b. कथयस्व मे] कथयच्च मे E 6c. चतुष्क॰] चतुष्कं BDEFGHJK (D_1 corr.) 6c. ॰पञ्चकानां च] पञ्चकानां तु GHJK, पञ्चकं चैव F 6d. चतुर्णां] चतुर्णा G, चतुष्कं F, वर्णानां B 6d. च] [च] D, तु $FHJKD_1$

श्रीभैरव उवाच॥
षट्पदार्थोपदेशेन समस्तं कथितं मया।
तथापि कथयिष्यामि अधिकारो यथा स्थितः॥ ७॥
ओजापूकामुको भेदो दृष्टाक्षरविनिश्चितम्।
मुद्राचतुष्टयोपेतं सङ्केतात्कथितं प्रिये॥ ८॥
चतुर्युगं चतुष्पीठं योन्यश्चत्वारि याः प्रिये।
सबाह्याभ्यन्तरे सर्वं कथयामि यथार्थतः॥ ९॥
नाभ्यधोदरहृत्कण्ठे कृत्रेद्धाकमनुक्रमात्।
ओजापूकामरूपिण्यश्चत्वार्येवं व्यवस्थिताः॥ १०॥
सबाह्याभ्यन्तरेणैव चतुष्कं परिकीर्तितम्।
गुरूपदेशसंयुक्तं पञ्चकं कथयामि ते॥ ११॥
देव्यो दूत्यस्तथा मात्र्यो योगिन्यः खेचरीगणः।
पञ्चधा ह्यधिकारो ऽयं कुर्वन्त्येताः कुलाकुले॥ १२॥
देवीचतुष्टयाधारं स्वाधिष्ठानं षडाश्रयम्।
रन्ध्रकामशिखिर्गोलं ध्वजकन्दान्तकावधिम्॥ १३॥

6/7. श्रीभैरव उवाच] om. D, कुलेश्वर E 7a. ॰पदेशेन] ॰पयोगेन E 7b. समस्तं] समस्त K 7b. कथितं मया] कथितं मम C 7d. यथा स्थितः] यथा यथा HK, यथा तथा J 8a. ओजा॰] उज॰ H, ओज॰ ADE 8a. ॰कामुको भेदो] C, ॰कासुको भेदो G(corr.), ॰कासुकमिदं F, ॰कामुको भेदं D, ॰कामुका नेदं A, ॰कामुका स्त्र B, ॰कामुको ऽप्येवं HJK, ॰कामरूपं तु E 8b. ॰विनिश्चितम्] ॰विनिश्चयम् D, ॰तिनिश्चयम् E, ॰तिनिश्चितम् F 8c. मुद्रा॰] मुद्र॰ F 8c. ॰पेतं] ॰पेत F 8d. सङ्केतात्] सङ्केतः F, सङ्केतङ् HJK 8d. कथितं] कथित A, कथितः F, कथिता C 9ab. om. F 9a. चतुष्॰] चतुः॰ DGHJK 9a. ॰पीठं] पीठ ACD 9b. योन्यश्] योन्य ABH 9b. याः] या ABCEH 9b. प्रिये] स्मृताः HJK 9b. योन्यश्चत्वारि याः प्रिये] योगिन्यश्चत्व याः प्रिये G, योगिन्यश्च चतुष्टयम् D 9c. ॰न्तरे] ॰न्तरेत् E, ॰न्तरं FGHK 9d. यथार्थतः] समासतः HJK, शृणुष्व मे E 10a. नाभ्यधोदर॰] नाभ्यधोदेर॰ F, नाभिरोदर॰ E, नाभ्योदर॰ D, नाभ्युदर॰ CHJK, नाभावुदर॰ G 10a. ॰कण्ठे] कण्ठे च CD 10b. कृत्रे॰] कृते॰ CJK, क्षेत्रे॰ D, क्षते॰ A, क्षत्र॰ F 10b. ॰द्धाकम्] ॰र्वाकम् A, ॰द्धाक(ल्य्) G 10b. अनुक्रमात्] अ[नु]ग्रहात् F 10c. ओजा॰] ओज॰ ABD 10c. ॰रूपिण्यश्] ॰रूपिण्य H, ॰रूपिण्यं J, ॰रूपिण्यो C, ॰रूपिण्यः G, ॰रूपाणि F 10d. व्यवस्थिताः] व्यवस्थितः GJ, व्यवस्थितं AB, स्थितानि वै F 11a. ॰न्तरेणैव] ॰न्तरंणैतच् F 11b. परिकीर्तितम्] सम्प्रकीर्तित D, समुदाहृतं K, समुदाहृतः J 11b. चतुष्कं परिकीर्तितम्] तच्चतुष्कमुदाहृतम् H 11c. गुरू॰] गुरो॰ CD 11c. ॰संयुक्तं] ॰सम्युक्ताम् E, ॰सम्प्रोक्तम् A 12a. देव्यो] दिव्यो E, देव्या K 12a. दूत्यस्] दूत्यो FG 12a. तथा मात्र्यो] तथा मत्र्यो B, तथा मन्त्र्यो A, तथा मान्यो E, मातरश्च FG 12b. योगिन्यः] योगिन्य D 12b. खेचरी॰] खेचरा॰ FHJK, खेचरो॰ E 12b. ॰गणः] ॰गताः F 12c. ह्यधिकारो ऽयं] ह्यधिकारं तु EF, ह्यधिकारं च DHJ, हृदिकारश्च K 12d. कुर्वन्त्येताः] कुर्वन्त्येता DE, कुर्वन्त्यताः F, कुर्वन्त्यः ताः G, कुर्वन्तेताः K, कुर्वन्तेता H, कुर्वन्तेतां J, कुर्वन्त्य A 13a. देवी॰] देवि॰ D 13a. ॰धारं] ॰धारः F 13b. स्वाधि॰] साधि॰ ABD, शाधि॰ C 13b. षडाश्रयम्] षडश्रयम् F, षडाश्रकम् J 13c. ॰शिखिर्गोलं] ॰शिखिर्गोल A, ॰शिखिगोलं GHJK, ॰शिखिगोल D, ill. B 13d. ध्वज॰] ध्वजं E 13d. ॰कन्दान्तका॰] ॰कन्दान्तरा॰ A, ॰कदान्तरा॰ H, ॰कन्दान्त॰ G 13d. ॰वधिम्] ॰[व]धिं J, ॰वधि F

सप्तमं तत्त्वमुद्दिष्टं ब्रह्मणः पदमुत्तमम्।
अत्र सृष्टिः समुत्पन्ना षट्कौषकुलसम्भवा॥ १४॥
देव्याधिष्ठितमीशानं स्वाधिष्ठानगुणाश्रयम्।
रन्ध्रद्वादशकोपेतं कामद्वादशकान्वितम्॥ १५॥
वह्नीश्वरे तथाप्येवं द्वादशं ध्वजकन्दयोः।
पिण्डद्वादशकोपेतं चतुराशीत्यनेकशः॥ १६॥
शाम्भवाधिष्ठिते योगे स्वाधिष्ठाने निरामये।
चतुराशीतिगुणानां विज्ञानपदवीं लभेत्॥ १७॥
अत्र मध्ये महेशानि सर्वकारणकारणम्।
यथा निष्पद्यते पिण्डं तत्तथा चावधारयेत्॥ १८॥
आधारशक्तिमादौ तु ब्रह्मशक्तिमतोर्ध्वतः।
एतद्ब्रह्माण्डमित्युक्तं सप्तलोकसमन्वितम्॥ १९॥
आधारं चैव भूर्लोकं भुवर्लोकं तु कामगम्।
स्वर्लोकं शिखिमित्युक्तं महर्लोकं तु गोलकम्॥ २०॥
ध्वजस्थं जनमित्युक्तं तपोलोकं तु कन्दगम्।
सत्यलोकं तु तत्त्वस्थं ब्रह्मग्रन्थ्यावधिस्थितम्॥ २१॥

14a. सप्तमं] सप्तमः D 14b. ब्रह्मणः] ब्रह्मण A, ब्रह्माण H, ब्रह्माणं B 14c. सृष्टिः] सृष्टि ADFK, सृष्टिस् B 14d. °कौष°] °कोष° DEG, °कोश° CF 14d. °सम्भवा] °सम्भवाः ABG, °सम्भवः F 15a. देव्याधि°] देव्यधि° C, देव्यदि° F 15a. ईशानं] ईशानी A, ईशान्(आ) B 15b. स्वाधि°] साधि° ABCDHJK 15b. °ष्ठान°] °ष्ठानं CFG 15c. रन्ध्र°] रन्ध्रं F 15d. काम°] कामो F 15d. °द्वादश°] °द्वाद[श]° G 15d. °न्वितम्] °न्वितः F 16a. वह्नीश्वरे] वह्निश्वरस् D, वह्निश्वर E, शिखिगोलौ CG 16a. एवं] एव A, एवा D 16a. वह्नीश्वरे तथाप्येवं] वह्निस्वरूपयोरेवं F 16b. द्वादशं] द्वादश FG 16b. ध्वजकन्दयोः] ध्वजच्छन्दयोः G, ध्वजच्छन्दयो F 16c. पिण्ड°] पिण्डे F 16c. °पेतं] °पेतश् F 16d. ill. B 16d. °त्यनेकशः] °त्यनेकधा D, °तिरेकतः F, °ति चैकतः HJK 17ab. ill. B 17a. शाम्भवा°] साम्भवा° DH, सम्भवा° A, शम्भवा° CK, सप्तावा° J 17a. °ष्ठिते] °ष्ठितं CG, °ष्ठिता F 17a. योगे] योगी DF 17b. स्वाधि°] साधि° ACDJK, सद्धि° H 17b. °ष्ठाने] °ष्ठान CFGHJK 17c. °गुणानां] °गुणानां च D, °पदानां G 17d. °पदवीं] °पदवी DFJ, °पदंवी A 18a. °शानि] °शानी G, °शानिं D, °शानीं C 18b. °कारणम्] °कारणां C 18c. निष्पद्यते] निःपद्यते JK 18c. पिण्डं] पिण्डस् F 18d. °धारयेत्] °धारय GHK, °धा[र]यः J 18d. तत्तथा चावधारयेत्] तथा त्वमवधारये F, तथा चैवावधारय E, तथा वा चावधारयेत् D 19–26a. ill. B 19a. °शक्तिमादौ] °शक्तिरधौ F 19a. तु] [तु] D 19b. ब्रह्म°] ब्रह्मा° C 19b. °शक्तिम्] °शक्ति F, °शक्तिर् E, °शक्तिस् CG 19b. अतोर्ध्वतः] अहोर्ध्वतः J, ततोर्ध्वतः C, तथोर्ध्वतः FG, अधोर्ध्वतः A 19d. °न्वितम्] °न्वितः C 20–40b. missing in F(one fol.) 20a. आधारं] आधारे A 20a. चैव] तु D 20a. भूर्°] भू° G, भुर्° A 20a. °लोकं] °लोक A 20b. भुवर्°] भुव° AC, भुवो° G, विभूर्° D 20b. कामगम्] कामदम् E, गोलगम् J 20c. °लोकं] °लोक AG 20d. °लोकं] °लोक D 20d. गोलकम्] कामगम् J 21b. °लोकं] °लोके J 21b. कन्दगम्] कन्दगः G, कन्दकम् D, कन्दरम् E 21c. तत्त्व°] सत्त्व° DEH, सत्य° AG 21d. °ग्रन्थ्या°] °ग्रन्थ्य° HJK, °ग्रन्था° D 21d. °वधिस्थितम्] °वधिष्ठितम् AH, °व्यवस्थितम् J, °विधिस्थितम् C, °धिस्थितम् D_1, °स्थितम् D

सत्यलोकादधः सृष्टिः कलाद्या पिण्डसम्भवा।
आज्ञातः सम्प्रवर्तन्ते त्रयान्तं याव मानसी॥ २२॥
चतुर्णां तु पुनः सृष्टिरधस्ताद्योनिसम्भवा।
मध्यमन्थानयोगेन शुभाशुभनिबन्धनम्॥ २३॥
भुवर्लोकादधोलोके विविधा सृष्टिः प्रवर्तते।
जरायुजा च सा ज्ञेया बहुदुःखसमाकुला॥ २४॥
कन्दात्सञ्जायते सृष्टिः कन्दं वै सप्तलौकिकम्।
रन्ध्रादौ ग्रन्थिपर्यन्तं विज्ञेयं सप्तधातुकम्॥ २५॥
कन्दात्सञ्जायते ऽङ्कुरः अङ्कुरान्मूलसम्भवः।
मूलात्पर्णलताशाखास्ततः पुष्पफलादिकम्॥ २६॥
फलं शरीरमित्युक्तं धातुवृक्षसमुद्भवम्।
पिण्डं कन्दोद्भवं तच्च शुभाशुभजलान्तगम्॥ २७॥
त्वग्रक्तमांस रन्ध्रादौ अशुभं कामवह्निगम्।
शुभं मेदोऽस्थिमज्जान्तं गोलकन्दध्वजान्वितम्॥ २८॥
अशुभं तु रजः साक्षात्त्रिशक्तिगुण मातृजम्।
पैतृकं शुभमुद्दिष्टं रेतो ह्यात्मादिमीश्वरः॥ २९॥
पिण्डं सर्वत्र सामान्यमुभयोरपि कुब्जिके।
सङ्गमे शिवशक्तीनां पिण्डबन्धो भवेत्तदा॥ ३०॥

22a. सत्यलोकाद्] सत्यंलोकार् E 22a. अधः] अधो E 22a. सृष्टिः] सृष्टि A 22b. कलाद्या] कलाद्याः G, कालाद्याः J, कुलाद्या AD, कुलाद्याः H 22b. °सम्भवा] °सम्भवः A, °सम्भवाः CG 22c. आज्ञातः] आज्ञायाः HJ, आज्ञाया K 22c. °वर्तन्ते] °वर्तते DG, °वर्ते J 22d. त्रयान्तं] त्[र्]अयान्तं E, त्रयायान्तं J, त्रयं तद् C 22d. याव] यावन् D 22d. मानसी] मानशी J 23a. चतुर्णां तु] चतुर्णाणां [तु] CD 23a. सृष्टिर्] सृष्टि D 23b. अधस्ताद्] अधस्थं K, अधस्था D, अधस्थाद् A, अपस्ताद् C 23b. °सम्भवा] °सम्भवः A, °सम्भवाः G, °मण्डले H 23c. मध्य°] मध्ये C, मन्थ्यमन्थानमध्य° D 23c. °मन्थान°] °मं स्थान° A, °संस्थानं D, °मध्यज° G 23d. शुभाशुभ°] शुभाशुभं D 23d. °निबन्धनम्] °विबन्धनम् C 24a. भुवर्°] भुवो G, स्वर्° D 24a. अधोलोके] अधोर्लोके A 24b. विविधा] विविधाः A 24b. सृष्टिः] सृष्टि H 24c. °युजा] °युज HJK, °युजी C 24c. च सा] व सा CHK, वशा J 24d. °कुला] °कुलाः A 25a. कन्दात्सञ्जायते] कन्धात्सजायते A 25b. कन्दं] कन्धं A 25b. °लौकिकम्] °लोकिकम् ACHJK 25c. °पर्यन्तं] °पर्यन्त H 25d. °ज्ञेयं] °ज्ञेय A 25d. °धातुकम्] °धानुकम् J 26a. कन्दात्सञ्जायते] कन्धात्सजायते A 26a. ऽङ्कुरः] ऽङ्कुरे C, ऽङ्कुरो G 26a. कन्दात्सञ्जायते ऽङ्कुरः] अङ्कुरो जायते कन्दाद् HJK 26b. अङ्कुरान्] अङ्कुरा C, सोङ्कुरात् E 26c. °शाखास्] °साख्यात् H, °शाखा all mss. except for H 26c. मूलात्पर्णलताशाखास्] मूलाच्छाखालतापर्ण B, मूलात्साखालतापर्ण A 26d. ततः] ततो B, तनो A, तस्या JK, तस्याः H, साखात् CDE, साखा G 26d. पुष्पफला°] पुण्ये फला° K 27a. फलं] फला C 27c. पिण्डं] पिण्ड BCEG 27c. °द्भवं] °द्भव A 27c. तच्च] तत्वं HJK 27d. °जलान्तगम्] °जलान्तकम् J, °जडात्मकम् B, °जडानुगम् E, °जडान्तगम् G, °जडान्तरा C, °फलान्तगम् HG_1 28b. अशुभं] अशुभ D 28c. शुभं] शुभ DE 28c. °मज्जान्तं] °मज्जानं G, °मज्जातौ E, °मजादौ B 28d. °आन्वितम्] °आन्तगम् G 29a. रजः] रज C, रजस् H 29a. साक्षात्] साखा HJ, शाखा ABC 29b. मातृजम्] मातृकम् CGJ 29c. पैतृकं] पैतृजं HJK, पैतृज D, पितृजं EG 29d. आत्मादिम्°] आत्मादिर्° HK, आत्मा दिग्° GJ 30a. पिण्डं] पिण्ड AH 30a. सर्वत्र] सर्वं तु CG, सर्वम° HJ 30a. सामान्यम्] सामान्य K 30b. उभयोर्] शुभयोर् K 30b. अपि] इतित् C 30b. कुब्जिके] लघ्विके E 30c. °शक्तीनां] °शक्तिना D 30d. °बन्धो] °बद्धो BJ, °व(द्धौ) A 30d. तदा] सदा G

यत्किञ्चिच्चिन्तयेन्माता यत्किञ्चिच्चिन्तयेत्पिता।
उभौ भावसमायोगात्तद्भावः सहजो भवेत्॥ ३१॥
विश्वरूपो मणिर्यद्वदुपाधिविषयो यथा।
तत्कालोपाधिचिन्तायां स रागः सहजो भवेत्॥ ३२॥
एतदन्तरमासाद्य पिण्डः कारणरूपधृक्।
बन्धते पञ्चधात्मानं पञ्चपञ्चादिभिः क्रमात्॥ ३३॥
पुरुषं प्रकृतिश्चैव गुणो ऽहङ्कार धीर्मनः।
षण्मुखस्तु परो ह्यात्मा चतुष्कपरिवेष्टितः॥ ३४॥
अधोर्ध्वं नीयते जीवः कोषकीटमिव स्थितः।
प्रकाशयति चात्मानं बध्नाति च पुनः पुनः॥ ३५॥
नियामिकाचतुष्केन सन्नद्धो भ्रमते ह्यणुः।
एकैकं तं चतुर्धा तु देवीचक्रं प्रकीर्तितम्॥ ३६॥
नियामिका भवेत्पृथ्वी प्रतिष्ठा शब्दपूर्विका।
श्रोत्रपूर्णा भवेद्विद्या शान्तिर्वागेश्वरी स्मृता॥ ३७॥
क्षोणी तु प्रथमा ज्ञेया शब्ददेवी द्वितीयका।
तृतीया श्रोत्रिका नाम वाचादेवी चतुर्थिका॥ ३८॥

31c. उभौ] उभो A   31d. तद्भावः] तद्भाव ABEH, भावन्तु C, तद्सर्वं G   31d. सहजो] सहजं CE   32a. °रूपो] °रूप CGJ, °रूपं HK   32a. मणिर्] मणि D, मणे H, मणेर् GJK   32b. °विषयो] °विषयोर् E   32c. °ओपाधि°] °ओपाधिच्° A, °आवधि° D   32c. °चिन्तायां] °चिन्ताया A, °चिन्तानां J, °चिन्त्यान्त D   32d. स रागः] सराग AD, सभागः B   33a. आसाद्य] आसाद्यं DH   33b. पिण्डः] पिण्ड HJK, पिण्डं CDG   33b. कारण°] कारण्य° B, करणं D, करण° EG, करुण° C   33c. बन्धते] वन्दते A, बध्यते HJK   33d. °दिभिः] °दिभि B, °दितः HJK   34a. पुरुषं] पुरुषः BDG   34a. प्रकृतिश्] प्रकृतीश् HJ   34b. गुणो] गुणा° DEGHJK   34b. धीर्] धी ABDEGJK, वा C   34b. मनः] मनाः E, मतः DGJ, मरः C   34c. षण्मुखस्तु] षण्मुखस्त्व° D, षष्ठ स तु G, षष्ठेन स्तु C   34c. परो] वरो E   34d. चतुष्क°] चतुष्कं ABC   34d. °वेष्टितः] °वेष्टितं D, °वेर्(ष्)तः K   35a. अधोर्ध्वं] अधोर्ध्व ACK, ऊर्ध्वाधो G   35a. जीवः] जीवो C, वीजः AB   35b. °कीट] °कित GHJK   35c. चात्मानं] आत्मानं D   36a. नियामिका°] नियामिक° ABCEG   36b. सन्नद्धो] सम्बद्धो DHK, सबद्धो J, सम्बन्धो G, समुद्रो C   36b. भ्रमते] भ्राम्यते E, रमते G, भवते K   36b. ह्यणुः] ह्यणु B, ह्यनु J, ह्यसः C, क्षणः D   36c. तं] [तं] C, तु EHJK, च D   36c. चतुर्धा तु] चतुरार्धं तु C   36d. देवी°] देवि° AE   36d. °चक्रं] °चक्र A, °चक्रः B   36d. °कीर्तितम्] °कीर्तित D   37a. नियामिका] नियामिको B   37a. भवेत्] भवे C   37a. पृथ्वी] षष्ठी K   37c. श्रोत्र°] स्रोत° ABK, श्रोत° EGH, स्रोत्र° J   37c. °पूर्णा] °पूर्णाद् C, °पूर्ण D, °पूर्वा EGHJK   37c. भवेद्विद्या] वदे विद्यां C   37d. शान्तिर्] शान्ति ABDHJK   37d. वागेश्वरी] वागीश्वरी B   37d. स्मृता] स्मृताः ABE   38a. क्षोणी] क्षोणीस् D, क्षोणिस् C   38a. ज्ञेया] देवी DGHJK, देवि E   38b. शब्ददेवी] सर्वदेवी CD, गन्धदेवी E   38b. द्वितीयका] द्वितीयकम् AB   38c. श्रोत्रिका] स्रोत्रिका ABDJ, श्रोतिका E, श्रोत्रका K, श्रोत्रिया G, श्रोत्रियी C   38c. नाम] नामा G   38d. °देवी] °देवि E

देवीचतुष्टयं ह्येतदेकैकं तु चतुष्टयम् ।
एतच्चतुष्टयं देवि संसारपथवर्त्मनि ॥ ३९ ॥
चतुष्टयं तु भूतानां तन्मात्राणां चतुष्टयम् ।
बुद्धीन्द्रियचतुष्कं तु चतुष्कं कर्मयाजिनाम् ॥ ४० ॥
पञ्चकं तत्तु विज्ञेयं पुंसः षड्गुणसंयुतम् ।
एवं निष्पद्यते पिण्डं पञ्चधा पञ्चविंशकम् ॥ ४१ ॥
षट्कौशिकं तु मार्गो ऽयमादिदेवीचतुष्टयम् ।
कथितं सरहस्यं तु षट्सिद्धपुरनिश्चयम् ॥ ४२ ॥
उवाच कुब्जिका नाथं षट्सिद्धपुरनिश्चयम् ।
न मे ज्ञातं कुलेशान संस्फुटं कथयस्व मे ॥ ४३ ॥
उवाच भगवान्नाथः कुब्जीशानि मया तव ।
कथिता सप्तधा सृष्टिः सिद्धान्सप्त वदाम्यहम् ॥ ४४ ॥
नवतत्त्वेश्वरो नाथो नवचक्रेश्वरेश्वरः ।
ब्रह्माण्डशिवसिद्धो ऽसौ हर्ता कर्तावतारकः ॥ ४५ ॥
स नाथः सर्वसिद्धानां पतित्वे संव्यवस्थितः ।
कन्दभूतो ऽङ्कुरो ऽसौ वै षट्पुराधिपतिः प्रभुः ॥ ४६ ॥

39a. ◦चतुष्टयं ह्येतद्] ◦चतुष्टय ह्येतद् C, ◦चतुष्टयाधारम् H 39b. तु] च D, तच् HJK 39c. देवि] देवी C, कुब्जि G, लघ्वि DE 39d. ◦वर्त्मनि] ◦वत्मनि BCJ, ◦वत्मनिम् A, ◦वात्मनि G, ◦वर्तिनि E 40a. भूतानां] भूताद्यं D 40b. ◦मात्राणां] ◦मात्राणा DJ 40c. बुद्धीन्द्रिय◦] बुद्धेन्द्रिय◦ A(C)D 40c. ◦चतुष्कं तु] ◦चतुःस्कं तु H, ◦चतुष्टं तु J 40d. ◦याजिनाम्] ◦पायिनाम् G, ◦पायिनीम् F 40d. चतुष्कं कर्मयाजिनाम्] चतुःकर्मानियोजिनाम् H, चतुःकर्मनियोजिनाम् J, चतुःकर्मणि योजिनाम् K 41a. पञ्चकं] पञ्चक H, पञ्चम F 41a. तत्तु] त तु D, तच्च F, तन्तु K, तेन G, तत्र C 41b. पुंसः] पुंस J, पुंसं D, पुंसां FG 41b. ◦युतम्] ◦युतः HK 41c. (cf. 18c) 41c. एवं] एव B 41c. निष्पद्यते] निष्पाद्यते ABC, निष्पद्यति G, सम्पद्यति E, निष्पायते F 41c. पिण्डं] पिण्ड HK, पिण्डः EFG(G_1 corr.) 41d. ◦विंशकम्] ◦विंशकः E 42a. षट्◦] षाट्◦ FG 42a. ◦कौशिकं तु] ◦कौषिकस्तु H, ◦कौषिकं तु K, ◦कौषिक [तु] D, ◦कौशिकस्य E, ◦कोषिकस्य G, ◦कोशिकस्य F 42d. षट्◦] F (lacuna) 42d. ◦सिद्धपुर◦] ◦सिद्धापुर◦ C, ◦सिद्धस्य तु D 42d. ◦निश्चयम्] ◦निश्चितम् F, ◦निर्णयम् HJK 43ab. om. C 43a. कुब्जिका] लघ्विका E 43a. नाथं] नाथ ADFG_1, नाथः G 43b. om. C 43b. ◦निश्चयम्] ◦निश्चयः F, ◦निश्चया D, ◦निर्णयम् K 43c. न मे] नि [मे] F, नाम G 43c. ज्ञातं] ज्ञात H, ज्ञातो F 43c. कुलेशान] कुलेशानि A, कुलेशाने B, महेशान DF, महेशाना E 43d. संस्फुटं] सस्फुटम् ACFJ, संपुतम् D 44a. नाथः] नाथ CEF, नाथो D 44b. कुब्जीशानि] कुब्जीशानी ABC, कुब्जीशानिं J, कुब्जीशान H, कुब्जिशानि D, कुब्जेशानि F, लघ्वीशानि E 44b. मया] ममा A 44b. तव] तवः B 44c. कथिता] कथिताः C 44c. सृष्टिः] सृष्टि C 44d. सिद्धान्] सिद्धाः ABFG, सिद्धा CEH, सिद्धां K, सिंहां J, सिद्धान्ते D 44d. अहम्] अहः A 45a. ◦तत्त्वेश्वरो] ◦तत्त्वेश्वरा HJK, ◦तन्त्रेश्वरो F, ◦चक्रेश्वरो G 45a. नाथो] नाथ F, नाथे HJ 45b. ◦चक्रेश्वरेश्वरः] ◦चक्रे कुलेश्वराः HJK, ◦चक्रेश्वरेश्वरि A 45c. ब्रह्माण्ड◦] ब्रह्माण्डं B, ब्रह्माण्डे F 45c. ◦शिवसिद्धो] ◦सिवसिद्धो A, इव सिद्धो B, ◦शिव निबाद्धो C, ◦स्थितबद्धो G 45d. हर्ता] [हर्ता] J 45d. ◦वतारकः] ◦वतारकाः E, च तारकः AGK, ◦रतारकः D 46a. नाथः] नाथ H 46b. पतित्वे संव्यव◦] पतित्व य व्यव◦ F 46c. ◦भूतो] ◦भूते F, ◦भूता EK 46c. ऽङ्कुरो ऽसौ वै] ङ्कुरः सो ऽथ HJK, कुले सौ वै F 46d. ◦पतिः] ◦पति CJ, ◦पःति B

पुम्पुरं प्रथमं कन्दं प्राकृतं चापरं पुरम्।
गुणानन्दं तु गोलाख्यं गर्वं जालन्धरात्मकम्॥ ४७॥
श्रीपुरं कामरूपाख्यमाधारं तु मनःपुरम्।
पुम्पुरे श्रीमत्खड्गीशः खगीशः प्राकृते पुरे॥ ४८॥
विश्वनाथो गुणानन्दे झण्टीशो ऽहम्महापुरे।
श्रीपुरे ऽनुग्रहीशानो मित्रेशानो मनःपुरे॥ ४९॥
षट्पुराधिपतिर्नाथाः कौलीशाः कुलनायकाः।
कुलसिद्धाः समाख्याताः षट्क्रमौघप्रकाशकाः॥ ५०॥
भविष्यन्ति पुरा कल्पे मर्त्यलोकमुपागताः।
प्रभुरानन्द योगाख्यमावली पादमन्तिमम्॥ ५१॥
भविष्यन्त्यपरे कल्पे कुलसिद्धाः कुलोत्थिताः।
कुलसिद्धाधिपो देव आज्ञामोघकुलेश्वरः॥ ५२॥
षट्कुलानां त्वसौ नाथस्तस्मात्सर्वं कुलान्वयम्।
नवानां चक्रवर्तीनां चक्रवर्तिस्त्वसौ प्रभुः॥ ५३॥

47a. कन्दं] कन्दः AB, कन्द C 47b. प्रा॰] प्र॰ C 47b. चापरं] च परम् HK, चापुरम् J, चापलम् E, चपलम् F 47c. ॰ख्यं] ॰ख्य B 47d. गर्वं] सर्वं BCG, सर्व DF, गर्गं J 47d. जाल॰] जाला॰ ABCEFG 47d. ॰त्मकम्] ॰त्मिकम् ABC 48b. आधारं] अधारं J, आधारस् F 48b. मनः॰] मनो॰ CE 48c. पुम्पुरे] पुपुरे A, पुंपुरि G 48c. श्रीमत्॰] श्रीम॰ B, शीन्य C, चैव श्री॰ E 48c. ॰खड्गीशः] ॰खड्गीशं FK, ॰खड्गीश HJ, ॰खण्डीशः A, ॰खण्डीशो C, ॰खण्ठी E 48d. खगीशः] [खगीशः] D, खगीश HK, खर्गीशः E, खगीस्रो A, स्पर्गीशो B, षगीशः G, (श)गीशः G_1, गीगीश J 49a. ॰नन्दे] ॰नन्दो FHJK 49b. झण्टीशो] रीण्टीशो D 49b. ऽहम्महा॰] हि महा॰ DE 49c. ऽनु॰] अनु॰ C 49c. ॰ग्रहीशानो] ॰ग्रहेशानो F 49d. मित्रेशानो] मित्रेशा[नो] A, मित्रीशानो BF, मैत्रीशानो C 49d. मनः॰] मनो॰ E, मन॰ DK 50a. नाथाः] नाथः F, नाथोः C 50b. कौलीशाः] कौलीशा CEG(G_1 corr.), कौलीशः F, कौलेशाः B, कुलीसाः A 50b. ॰नायकाः] ॰नायकः F 50c. ॰सिद्धाः] ॰सिद्धा ACK 50c. ॰ख्याताः] ॰ख्याता CF 50d. ॰क्रमौघ॰] ॰क्रमौघं B, ॰क्रमोघ॰ ACDFGH, ॰कमोघ॰ E, ॰क्रमाघ॰ K 50d. ॰काशकाः] ॰कर्षकाः A 51b. मर्त्यलोकम्] मर्त्यलोकेम् FJ, मर्त्यकत्वम् C 51b. उपागताः] उपागतः D 51b–52a. repeated in D(D_1) 51c. योगाख्यम्] योगाख्ये C, योगाख्य ABG, योगाख्या F 51d. आवली] चावलिः F, आवलिं E, आवलि DHJK, अवली D_1 51d. पादम्] पाद C, पादव् K 51d. अन्तिमम्] चान्तिमः D, अन्तिमः EFG, चान्तिमम् C, आन्तिमम् K, अन्तिकम् H 52a. भविष्यन्त्य्] भविष्यन्ति AC 52a. अपरे] परे A, पुरे C 52b. ॰सिद्धाः] ॰सिद्धा C, ॰सिद्ध्य G 52b. कुलोत्थिताः] कुलोज्झिताः C, कुलान्विताः F 52c. ॰धिपो] ॰धिपा HJK 52c. देव] देवाश् HJK, देवश् E, देवः F, देवि AB 52d. आज्ञा॰] चाज्ञा॰ EHJK 52d. ॰मोघ॰] ॰मोघः B 52d. ॰कुलेश्वरः] ॰कुलेश्वराः HJK, ॰महेश्वरः D 53a. ॰कुलानां] ॰कुलाना J, ॰कलानाम् F 53a. त्व्] [त्व्] FGHJK, तु C 53a. त्वसौ] ॰(था)सौ J 53a. नाथस्] नाथ CDEJ, नाथः G 53b. सर्वं] सर्व॰ ADEFG 53b. ॰न्वयम्] ॰न्वयः FG, ॰न्वये E 53c. ॰वर्तीनां] ॰वर्ता त्व F 53d. ॰वर्तिस्] ॰वर्ति J, ॰वर्ती FG, ॰वर्तिर् E 53d. त्व्] [त्व्] E

तस्मात्प्रवर्तते सृष्टिर्ब्रह्माद्या कुलसम्भवा।
षट्पुराणां तमाधारं कर्तारं कुलपद्धतौ॥ ५४॥
शास्तारं ब्रह्मजन्तूनां देवीनां तु चतुष्टयम्।
अपरे ब्रह्मणः सृष्टौ यत्किञ्चिद्वाङ्मयाखिलम्॥ ५५॥
तत्सर्वं देविभिर्व्याप्तं त्वयाधारान्तकावधिम्।
चतुर्मुखेश्वरस्यान्ते कन्दः सप्तविधश्च यः॥ ५६॥
तत्र जातं जगत्सर्वं सदेवासुरमानुषम्।
देवीचतुष्टयानां तु मार्गो ऽयं कथितो ऽखिलम्॥ ५७॥
अधुना कथयिष्यामि दूतीनां लक्षणं यथा।
ब्रह्माधारमिति प्रोक्तं सप्ताधारसमन्वितम्॥ ५८॥
प्रथमैषा परा सृष्टिः शाम्भवी या कुलाध्वरे।
नवतत्त्वेश्वरेशस्य नाभ्यधस्तात्तु मण्डलम्॥ ५९॥
शतकोटिसुविस्तीर्णं देवीकुलसमाश्रयम्।
त्रिकोणं चैव षट्कोणं वृक्षवल्लीक्रमस्तथा॥ ६०॥
द्विविधाज्ञाधिकारो ऽयं निग्रहानुग्रहं प्रति। ६१।
श्रीभैरव उवाच॥
ब्रह्मणो ऽण्डकटाहस्य समन्तात्परिमण्डलम्।
सहस्रकोटिविस्तीर्णमप्सु विष्णोः पुरं महत्॥ ६२॥

54a. सृष्टिर्] सृष्टि BJ, सृष्टिः CDFH, om. A 54b. °द्या] °द्याः BEFGJK 54b. °सम्भवा] °सम्भवाः ABCEFGHJK 54c. तमाधारं] तु आधारं D, तथाधारं HK, अथाधार F 54d. कर्तारं] कर्तार A, कर्तारो D, कर्तृ वै F 54d. कुलपद्धतौ] कुलपर्वतौ D 55a. शास्तारं] सास्मरं E, शाम्भव F 55a. °जन्तूनां] °पर्यन्तम् D 55b. तु] [तु] D, च EFHJK 55b. चतुष्टयम्] चतुष्टये E 55c. अपरे] अपरायां F, आधारे G 55c. ब्रह्मणः] ब्रह्म[णः] AFK 55c. सृष्टौ] सृष्टो HJ, °सृष्टो यम् K 55d. °मयाखिलम्] °मयं खिलम् HJK, °मयमखिलम् D, °मयं जगत् F 56a. तत्] [तत्] F 56a. देविभिर्] देविभि B, देवीभिर् EG, देवि अभि° D 56a. तत्सर्वं देविभिर्व्याप्तं] सर्वं व्याप्तं तु देवीभीर् F 56b. त्वयाधारान्तका°] धियाधारान्तका° A, त्वयाधारान्तिका° HK, त्वयधारणका° E, आधारस्यान्तक° C, आधारस्यान्तका° G, आधाराधेयका° F 56b. °वधिम्] °वधि FG, °वधिः C 56c. °मुखेश्वरस्यान्ते] °मुखेश्वरस्यान्ते B, °मुखेश्वरस्या[न्ते] A, °मुखसरस्यान्ते CF(°न्त F), °मुखं रहस्यं ते K 56d. सप्त°] सप्ता° B 56d. °विधश्] °विधा E, °विध G 56d. °श्च यः] °स्तु यः AB, स्वयं H, श्रयः G 57a. जातं] जात D 57b. °मानुषम्] °मानुषाः AD, °मानुषान् B 57c. °यानां तु] °याना[ ] तु A, °यानां च JK, °यशायं F 57d. मार्गो ऽयं] मार्गः प्र° F 57d. ऽखिलम्] खिलः CFGH 58b. दूतीनां] दूत्तीनां A 58c. °धारम्] °धार F 58c. इति] इदं HJK 58c. प्रोक्तं] प्रोक्तः F 58d. सप्ता°] सप्त° F, सृष्टा° C 58d. °न्वितम्] °न्वितः F 59a. प्रथमैषा] प्रथमेषां AB, प्रथमेषा CH, प्रथमेशा JK 59a. सृष्टिः] सृष्टि F 59b. °ध्वरे] °ध्वरेः F 59c. °तत्त्वेश्वरेशस्य] °तत्त्वे सुरेशस्य A 59d. नाभ्यधस्] नाभ्याधस् C, नाभ्याव° E 59d. तात्तु] तात्त AD, तत्र C, तनु G, °स्थे तु E 60a. शत°] नक° F 60a. °सुविस्तीर्णं] °सविस्तीर्णं A, °प्रविस्तीर्ण F 60b. देवी°] देव्या° F 60c. °कोणं] °कोण H 60d. वृक्ष°] वृक्षा° B 60d. °क्रमस्तथा] °क्रमन्तथा E, °क्रमान्वितम् FG 61a. द्विविधाज्ञा°] द्विविधज्ञा° A, त्रिविधाज्ञा° C, द्विधा चाज्ञा° E 61b. निग्रहानुग्रहं] निग्रह्[आनुग्रह्]अं B, निग्रहं नुग्रहं B_1, नैग्रहानुग्रहे F 61/62. श्रीभैरव उवाच] om. EF, भैरवोवाच देवेशि शृणु चान्यद्वदामि ते AB 62a. ब्रह्मणो ऽन्द°] ब्रह्माण्डो ऽण्ड° D, ब्रह्माण्डाण्ड° C, ब्रह्मनाण्ड° F, ब्रह्मणस्तु G 62c. सहस्रकोटिविस्तीर्णम्] शतकोटिसुविस्तीर्णम् D 62d. विष्णोः] विष्णो E(E_1 corr.)H, विष्णु° F 62d. पुरं] तरं F

अर्धेन्दुशिखराकारं पोतनावाकुलं तु तत्।
अनेकतत्त्वसङ्कीर्णं नवनालोपशोभितम्॥ ६३॥
पद्मपत्तृमनौपम्यं षोडशारं सकर्णिकम्।
यत्र दूत्यः स्वभाविन्यः क्रीडन्ते विविधैः सुखैः॥ ६४॥
यत्रासौ रमते नित्यमुत्तमः पुरुषोत्तमः।
तत्स्थानं परमं प्रोक्तं यत्र दूत्यो ऽमृतोद्भवाः॥ ६५॥
तास्तु क्षुब्धा यदा काले ऽमृतं मुञ्चन्ति भाविताः।
तदा चतुर्विधा सृष्टिर्ब्रह्मचक्रे तु नान्यथा॥ ६६॥
षोडशारे महापद्मे दिव्यामृतपरिस्नुते।
तत्रस्थो दूतिभिः सार्धं पोषयेद्ब्रह्मणः पदम्॥ ६७॥
ब्रह्मकन्दान्तबीजानामूर्ध्वरन्ध्राङ्कुरत्रयम्।
तत्र ग्रन्थीश्वरो ऽनन्तः स्वशक्तिकिरणोज्ज्वलः॥ ६८॥
स्थितो महाम्भसि मध्ये नवदूतीसमन्वितः।
सृष्टिकृद्भगवानन्तः पदार्थपदमीश्वरः॥ ६९॥
कपालं चण्डलोकेशं योगेशं तु मनोन्मनम्।
हाटकेश्वर क्रव्यादं मुद्रेशं दिङ्महेश्वरम्॥ ७०॥

63a. ॰आकारं] ॰आकारां A, ॰आक्रान्तं G 63d. पोत॰] (योत॰) CEJK, यात॰ G 63d. ॰नावा॰] ॰भावा॰ K, ॰नांवा॰ F, ॰[ना]वा॰ A 63d. ॰कुलं तु तत्] ॰कुलं त तम् D, ॰कुलं च तत् F, ॰कुलं महत् E, ॰कुलाकुलम् ABCG 64a. पद्मपत्तृम्] पद्मपत्र E, पद्मं पत्तैर् F 64a. अनौपम्यं] अनोपम्यम् CDJ 64b. ॰शारं] ॰शार॰ D 64c. यत्र] यन्त्र F 64c. दूत्यः] दूत्यो D 64c. स्वभाविन्यः] सुभाविन्यः GHJ, सुभाविन्य E, स्वभावस्थाः F, ॰ण्डभाविन्य D 64d. क्रीडन्ते] क्रीडन्ति F, क्रीडान्त D 64d. सुखैः] मुखैः C, मुखै J 65a. रमते नित्यम्] रमतोन्नत्यम् J, रमते नित्य D 65c. तत्] तं CK 65c. स्थानं] स्थान D 65d. दूत्यो] दूत्या D 65d. ऽमृतोद्भवाः] ऽमृतोद्भवा AB, ऽमृतात्मिकाः HJ, मतात्मिकाः K 66a. तास्तु] ताश्च F 66a. क्षुब्धा यदा काले] क्रुद्धा सदा काले C 66b. ऽमृतं] ऽमृत A, अमृतं CDJ, सृतं F 66b. मुञ्चन्ति] मुच्यन्ति ABH, मुञ्चति G, सुचन्ति F 66b. भाविताः] भावितः AB, [भावि]ताः D 66c. चतुर्विधा] [च]तु[र्विधा] F 66c. सृष्टिर्] सृष्टिः DEFGHJK, सृष्टिं AB 66d. ब्रह्म॰] ब्रह्मा॰ C 66d. ॰चक्रे तु नान्यथा] ॰चक्रं च नान्यचा F 67b. दिव्या॰] देव्या॰ G 67b. ॰मृत॰] ॰मृते E 67b. ॰स्नुते] ॰स्नुता CF 67c. ॰स्थो] ॰स्थं EG, ॰स्था K 67c. सार्धं] सार्धे F 67d. पोषयेद्] घोषयेद् D, पोथयेद् E, योजयेद् K, योजये H 67d. पदम्] परम् F, पथम् D 68a. ब्रह्म॰] ब्रह्मा॰ AB 68a. ॰कन्दान्त॰] ॰कन्दं च F, ॰कन्दाद्रि॰ D 68a. ॰बीजानाम्] ॰वीजानम् AB, ॰विज्ञानं G, ॰जातीनां D 68c. तत्र] तत F, ततो C 68c. ॰ईश्वरो] ॰ईश्वरा॰ K, ॰एश्वरो AB 68c. ऽनन्तः] ऽनन्त E, ॰नन्दः K, नाम D 68d. स्वशक्ति॰] स्वशक्तिः F 68d. ॰ज्ज्वलः] ॰ज्ज्वलम् A 69a. ॰म्भसि] ॰म्भसे J, ॰म्भसिर् E, ॰म्भसो FG 69c. ॰वानन्तः] ॰वानत्र HJK, ॰वान्नाथः D, ॰वानेष F 69d. पदार्थ॰] पदार्थः D 69d. ईश्वरः] ईश्वरं F 70a. कपालं] कपाल AJ, कपालश् BF 70a. ॰लोकेशं] ॰लोकेशो F 70b. योगेशं] योगीशम् F 70b. मनोन्मनम्] मनोन्मनः AF, मह।त्मनः J 70c. हाटकेश्वर] हाट्टकेश्वर D, हारके (पु)र F 70c. क्रव्यादं] क्रव्याद्य D, क्रव्यादो F 70d. मुद्रेशं] मुद्रेश D, मुद्रेशो F 70d. दिङ्महे॰] दिमहे॰ F, तु महे॰ G, दृश्यते C 70d. ॰श्वरम्] ॰श्वराः F

श्री अनन्तीश नाथान्तो नवैते भास्वरेश्वराः।
विभज्य नवधात्मानं पदसृष्टिं विनिर्मिते॥ ७१॥
एकैका नवधात्मानं पुनश्चैवं सृजन्ति ते।
नवनव पदानि स्युर्दूतीनां कारणात्मकम्॥ ७२॥
पदभुक्तिगतानां तु दूतीनां च पृथक्पृथक्।
नामानि कीर्तयिष्यामि या यस्याङ्गसमुद्भवाः॥ ७३॥
श्री अनन्ताङ्गसम्भूताः सर्वे यास्तु नवैव हि।
अधिकारपदं तेषां तत्प्रवक्ष्याम्यशेषतः॥ ७४॥
बिन्दुका बिन्दुगर्भा च नादिनी नादगर्भजा।
शक्ती च गर्भिणी चान्या परा गर्भार्थचारिणी॥ ७५॥
निराचारपदावस्था मध्यस्थानन्तवर्चसः।
अधिकारं प्रकुर्वन्ति कुलाकुलसमाश्रिताः॥ ७६॥
चण्डा चण्डमुखी चैव चण्डवेगा मनोजवा।
चण्डाक्षी चण्डनिर्घोषा भृकुटी चण्डनायिका॥ ७७॥
चण्डीशनायकोपेता ह्यकुलेशपदे स्थिताः।
तस्मात्पदात्परा सृष्टिर्मनोन्मन्यादिसम्भवा॥ ७८॥

71a. श्री] श्रीम् E, श्रीमद् F, श्रीष्ट्॰ C 71a. अनन्तीश] अनन्तेश F 71a. नाथान्तो] नाथान्ता EF, नाथाम्बा G, नाथानो C 71b. नवैते] नवेते H 71b. भास्व॰] भासु॰ BG, धासु॰ F 71b. ॰श्वराः] ॰श्वर्(आ) E 71d. पद॰] पदं CD 71d. ॰सृष्टिं] ॰सृष्टिर् B, ॰सृष्टि CDHJK 71d. विनिर्मिते] विनिर्मिमे BC, विनिर्मिता E, विनिद्धि मे G, प्रकुर्वंते F 72a. एकैका] एकैके AC, एकैक B, एकैको DK 72b. पुनश्] पुनर् E, पुरंश् J 72b. चैवं] चेयं ABCD, चैव J, एव E 72c. नवनव] नवनवति CDFG, नवनवेति EHJK 72c. पदानि] पदानिः A 72c. स्युर्] स्युः A, स्यु DH, स्फः FG, om. E 72d. कार॰] कर॰ DEHK 72d. ॰त्मकम्] ॰त्मिकम् AB, ॰त्मिकाम् J, ॰त्मकाः E, ॰त्मनम् G, ॰त्मनाम् F 73a. ॰भुक्ति॰] ॰भुक्तिं F 73a. ॰गतानां तु] ॰गतानां च E, ॰मतानां तु D, om. F 73b. दूतीनां] दूत्तीनाम् A, देवीनाम् K 73b. च] तु ABC, om. FG 73c. कीर्तयिष्यामि] कथयिष्यामि E 73d. या यस्या॰] यान्यस्या॰ 73d. या यस्याङ्गसम्॰] या यस्य पदसम्॰ E, या चस्य पदसम्॰ F 73d. ॰द्भवाः] ॰द्भवा ACEFHJK 74a. श्री] श्रीम् CD, श्रीमद् F 74a. ॰ङ्ग॰] ॰ङ्गं J, ॰ङ्गम् G_1, ॰ङ्गत् A 74a. ॰सम्भूताः] ॰सम्भूता ABEJ, तं भूता F, उद्भूताः G_1 74b. सर्वे] सर्वै B, सर्व CD, सर्वा G, सर्वास् J, अधिषस् F, अर्चयन्ति E 74b. यास्] [यास्] EF, यस् ABCK, तास् J, वस् DH 74b. नवैव] न चैव DE 74b. हि] ये HK, या J, ते C, ताः FG 74c. ॰कारपदं] ॰कारं पदम् AG, ॰कारत्रयम् E 74c. तेषां] तासाम् F 74d. प्रवक्ष्याम्य्] प्रवष्याम्य् A, प्रचक्ष्याम्य् G 75a. बिन्दुका] बिन्दुकां JK, बिन्दुना D 75a. बिन्दुगर्भा] बिन्दुगर्भाञ् HJK, चन्द्रगर्भा G 75a. बिन्दुका बिन्दुगर्भा च] [बिन्दुका बिन्]दगर्भाथ F 75b. नादगर्भ॰] नादिगर्भ॰ E 75b. ॰जा] ॰जाः B, ॰जाम् HJK 75c. शक्ती] शक्तीं J, शक्तिस् DE 75c. गर्भिणी] गभिणी J, गर्भजा CG 75c. चान्या] चाण्या A 75d. गर्भार्थ॰] गर्भाथ॰ GHK, गर्भा प्र॰ E, गर्भा चार्थ॰ C, गर्भाव॰ F, गर्भसु॰ D 75d. ॰चारिणी] ॰धारिणी D 76a. ॰पदावस्था] ॰पदान्तस्था E 76b. ॰आनन्त॰] ॰आनन्य॰ HK, ॰आनव॰ F 76b. ॰वर्चसः] ॰वर्चसा DEGHJK, ॰वर्चस C 76d. ॰समाश्रिताः] ॰समन्विताः D 77b. मनोजवा] मनोजवाः AB, मनोपरा C 77c. ॰निर्घोषा] ॰निर्घोषां AB, ॰घोषा च C 77d. चण्डनायिका] चक्रनायिका FG, चण्डनायकाः AB 78a. चण्डीश॰] चण्डेश॰ F 78b. ह्य्] [ह्य्] DEF 78b. अकुलेश॰] अकुलीश॰ F 78b. स्थिताः] स्थिता DF 78c. तस्मात्] त[स्मा]त् F 78c. पदात्] पदा[त्] ABG, पद CD, परा॰ F 78c. सृष्टिर्] सृष्टि FH, सृष्टिः D 78d. मनोन्मन्यादि॰] मनोन्मनादि॰ E 78d. ॰सम्भवा] ॰साम्भवा A, ॰सम्भवाः DG, ॰शान्तेये: B(later hand)

मनोजवा मनोऽध्यक्षा मानसी मननायिका।
मनोहारी मनोल्हादी मनःप्रीतिर्मनेश्वरी॥ ७९॥
मनोन्मन्या समायुक्ता उन्मनःपदमाश्रिताः।
नवैव परमा दूत्यो मनश्चोन्मनकारिकाः॥ ८०॥
ऐन्द्री हुताशनी याम्या नैर्ऋती वारुणी तथा।
वायवी चैव कौबेरी ऐशानी लौकिकेश्वरी॥ ८१॥
समनौघपदान्तस्था[:] पराकाशे व्यवस्थिताः।
जनयन्त्यपरां सृष्टिं योगाख्या व्यापिनीपदे॥ ८२॥
हिरण्या च सुवर्णा च काञ्चनी हाटका तथा।
रुक्मिणी च मनस्वी च सुभद्रा जम्बुहाटकी॥ ८३॥
व्यापिनीपदमापन्ना योगदूत्यो महाबलाः।
व्याप्यव्यापकभावेन व्यापयन्ति चराचरम्॥ ८४॥
वाग्वती वाक्तथा वाणी भीमा चित्ररथा सुधी।
देवमाता हिरण्या च योगेशी नवमा स्मृता॥ ८५॥

81d. लौकिकेश्वरी] कौलिकेश्वरी ed.

79a. मनोऽध्यक्षा] मनोव्यक्ता E, मनोमध्या HK 79b. मानसी] मनेशी F 79b. ॰नायिका] ॰नायका A, ॰नायकाः B 79c. ॰हारी] ॰हरी J, ॰ल्हादी G 79c. ॰ल्हादी] ॰ल्हादा HJK, ॰क्लादी G, ॰ल्हादीर् F 79d. मनः॰] मनो॰ E, मनुः॰ J 79d. ॰प्रीतिर्] ॰प्रीति ABCK, ॰धृति E 79d. मनेश्वरी] महेश्वरी HJK 80a. मनोन्मन्या] मनोमन्या॰ A, मनोन्मन्याः B, मनोन्मन॰ F 80b. उन्मनः॰] उन्मना॰ B, उन्मनं CG, उन्मन॰ A, चोन्मन॰ D, चोन्मना॰ E 80b. ॰पदमाश्रिताः] ॰पदमाश्रिता ABC, ॰पदसंस्थिता D 80c. नवैव] नवैताः F 80c. दूत्यो] दूत्या B, दूत्योम् A 80d. मनश्चोन्॰] मन चोन्॰ H, मनसोन्॰ E, मनोन्॰ (hypom.) F 80d. ॰कारिकाः] ॰कारिका ABCDFG_1, ॰कारका HJK, ॰कारिणी G 81a. ऐन्द्री] एन्द्री J 81a. हुताशनी] हुतासनी ADH 81a. याम्या] याम्यी J, याम्यां C 81b. नैर्ऋती] नैऋती ABF, नैरिती J, नैऋति D, नैर्ऋति E, नैर्ऋता G, नैरित्यां C, नैदती K 81b. वारुणी] वरुणी G 81c. वायवी] वायव्यी A, वायव्या॰ D 81c. चैव] चाथ EF, ॰थ D 81c. कौबेरी] कौमारी D 81d. ऐशानी] ईशानी ABCJ, ऐशाली K 81d. कौलिके॰] कोलिके॰ D, कौलके॰ HJK, लोकिके॰ ABF, लौकिके॰ E 82a. समनौघ॰] समनोघ॰ ACDFGHJK, समनीस॰ E 82a. ॰स्थाः] ॰स्था all mss. 82b. ॰स्थिताः] ॰स्थिता ABCDFG 82c. जनयन्त्य्] जनयन्ति HJK, जनयत्य् CFG 82c. अपरां] अपर ABE, परम् HJK 82c. सृष्टिं] सृष्टि BCFJ 82d. ॰ख्या] ॰ख्यां CFG, (॰ख्यो) BJ 82d. व्यापिनी॰] व्यापिणी॰ AH, व्योमिनी॰ E 82d. ॰पदे] ॰पदा F 83a. हिरण्या] हरिण्या JK 83b. काञ्चनी] काचनी K, काञ्चिनी D 83b. हाटका] हाटकी DE 83b. तथा] स्तथा HJK 83c. रुक्मिणी] रुग्मिनी HJ, रश्मिनी K, रुग्मि B 83c. मनस्वी] मनश्वी H, मनसी D, मस्वी J 83c. च] [च] D 83d. जम्बु॰] जाम्बु॰ K, जाम्ब॰ C 83d. ॰हाटकी] ॰हाठकी K, ॰नायिकी D 84a. व्यापिनी॰] व्यापिनीं D, व्यापिन्य॰ HJK 84b. ॰बलाः] ॰बला ABCHJK 84d. व्यापयन्ति] व्यापयन्ती E 85a. वाग्वती] वाग्मती D 85a. वाक्तथा] वा(ग्यथा) B, वाक्षक्यथा D(D_1 cancels षक्), वाक्षथा K 85b. भीमा] भीम C 85b. ॰रथा] ॰रथ FG 85b. सुधी] सुधीः AFG, सुभी J, सुची HK, सुचीः E, शची C 85c. देवमाता] वेदमाता CEGH, वेदमात F 85d. योगेशी] योगिनी C

वागेश्वरपदान्तस्था वागीश्वर्यसमन्विताः ।
मन्त्रविद्याङ्गसम्भूताः सर्वार्थप्रतिपादिकाः ॥ ८६ ॥
वज्रिणी शक्ति दण्डी च खड्गिनी पाशिनी ध्वजी ।
गदी च शूलिनी पद्मी मुद्रेशपदसम्भवाः ॥ ८७ ॥
पिङ्गदूत्यो महावीर्याः कलाकालविधायिकाः ।
तेजोरूपा महादेव्यो अनन्तगुणसम्भवाः ॥ ८८ ॥
लम्बा लम्बस्तनी शुष्का पूतिवक्त्रा महानना ।
गजवक्त्रा महानासा विद्युत्क्रव्यादनायिका ॥ ८९ ॥
कालानलान्तरे दूत्यः संहारपदसंस्थिताः ।
अनन्तगुणवीर्यास्ताः संहरन्ति चराचरम् ॥ ९० ॥
सुप्रबुद्धा प्रबुद्धा च चण्डी मुण्डी कपालिनी ।
मृत्युहन्ता विरूपाक्षी कपर्दी कलनात्मिका ॥ ९१ ॥
नियामिकापदान्तस्थाः शुभाशुभनियामिकाः ।
एकाशीतिविभागेन दूत्यो ह्येवं महाबलाः ॥ ९२ ॥
नवकेश्वरदेवस्य उदरेदं प्रकीर्तितम् ।
एकाशीतिपदैर्व्याप्तमनेकाश्चर्यसङ्कुलम् ॥ ९३ ॥

86a. om. D 86a. वागेश्वर°] वागेश्वरी° AB, वागीश्वर° HJK 86b. वागीश्वर्य°] वागेश्वर्य° CHJK, वागैश्वर्य° EFG 86b. °समन्विताः] °समन्विता CDFGJ 86c. °सम्भूताः] °सम्भूता ABCDE 86c. मन्त्रविद्याङ्गसंभूताः] मन्त्रविद्यासमुद्भूताः J, मन्त्रविद्यासम्भूताः H, मन्त्रन्याससमुद्भूताः K 86d. सर्वार्थ°] सत्त्वार्थ° B 86d. °पादिकाः] °पादिका ABCD, °पादका J, °पादकाः G 87a. वज्रिणी] वजिणी J, वज्रीणी CF 87a. शक्ति] शक्तिनी G, वज्र F 87a. दण्डी] दण्डा D, दड्या F 87a. च] [च] G 87b. पाशिनी पाशनी F 87c. गदी च] गदा [च] C, गदी [च] E, रादी च J, गदिनी B, गदिणी A 87c. शूलिनी] शूली E 87c. पद्मी] पद्मी च C, पद्मिनी च E 87d. मुद्रेशपद°] मुद्रे च पद° K 87d. °सम्भवाः] °सम्भवा ACDG, °शम्भवा B 88a. पिङ्ग°] पिण्ड° G, पीण्ड° F, पिन्न° B(corruption of पिङ्ग्ग by B_1) 88a. °दूत्यो] °दुत्य E, °द्यूत्यो D 88a. °वीर्याः] °वीर्या ABCD 88b. °विधायिकाः] °विधायिका ABCF 88c. °देव्यो] °देव्यौ C, °वीर्या DEF 88d. अनन्तगुण°] अ[न]न्तगुण° B, अत्यन्तगुण° F 88d. °सम्भवाः] °सम्भवा ABCD, शम्भवाः H 89a. शुष्का] सुस्का A, सुज्या G, शुक्का F 89b. पूति°] पूती° D, पूजि° J, पीत° F 89b. महानना] मनोजवाः G 89d. विद्युत्°] विद्यु° ABCJK, विद्या° FG 89d. °नायिका] °नायिकाः HJK 90a. °न्तरे] °न्तरा ABC 90a. दूत्यः] दूत्यो ABC 90b. संहार°] सङ्घार° H 90b. °स्थिताः] °स्थिता BCD 90c. °वीर्यास्ताः] °वीर्यास्ता CH 91a. सुप्रबुद्धा] सुप्रबुद्धः F, अप्रबुद्धाः D 91a. प्रबुद्धा च] प्रबुद्धाः च D 91b. चण्डी मुण्डी] दण्डी मुण्डी E, मुण्डी चण्डी A 91b. कपालिनी] कलालिनी C, करालिनी F 91c. मृत्युहन्ता] मृत्युहन्ती E, विरूपाक्षी F 91c. विरूपाक्षी] विरू[पा]क्षी D, कपर्दी च F 91d. कपर्दी] कलनी F 91d. कलनात्मिका] कलनात्मिकाः HJ, कलनायिका EF, कालनायिका G, कुलनायिका D 92a. नियामिका°] नियामिक° BE, नियामक° G, नियामका° C, नियोमक° F 92a. °पदान्त°] °मदान्त° J 92a. °स्थाः] °स्था CDEFGHJK 92b. शुभाशुभ°] शुभाशुभं D 92b. °नियामिकाः] °नियामिका ACDEFJK, °नियोजिका B 92c. दूत्यो] दूत्[य्]ओ E 92d. °बलाः] °बला CHJ 93a. °देवस्य] °देवेशो F 93b. उदरेदं] उदरे च F, उदरे सम्° J, उदरे यं D 93b. °कीर्तितम्] °कीर्तितां J, °किर्तिताः D

पदरूपसमायुक्तं रूपातीतादिसंयुतम् ।
पदमार्गविधायिन्यस्त्रितत्त्वपदवीं लभेत् ॥ ९४ ॥

इति कुलालिकाम्नाये श्रीकुब्जिकामते देवीदूतीनिर्णयो नाम चतुर्दशमः पटलः ॥ १४ ॥

94c. पदमार्ग°] पद्ममार्ग° ed.

94a. पदरूप°] पदरूपम् B 94c. °विधायिन्यस्] °विधायिन्य AB, °विधायिन्यो C, °विधायिन्यः G, °विदो यो न्य HJK 94d. °पदवीं] °पादवी ABEF 94d. लभेत्] रुहः F col. कुलालिकाम्नाये] श्रीमत्कुलालिकाम्नाये FG col. श्रीकुब्जिकामते] श्रीमत्कुब्जिकामते HJK, श्रीकुब्जिनीमते E col. देवीदूती°] देवदुती° ABF col. नाम] नामश् B, नामः FJ col. चतुर्दशमः] चतुर्दशः AB, चतुर्दश F, त्रयोदशमः DE col. पटलः] पटलः ॥ १३ ॥ E

श्रीभैरव उवाच॥
देवीदूतीमतं कुब्जि कथितं तु सुविस्तरम्।
इदानीं मातराणां च शृणु त्वं व्याप्तिलक्षणम्॥ १॥
पदपत्त्रोर्ध्वगं पद्मं तेजोरूपं सुभास्वरम्।
लक्षकोटिसुविस्तीर्णमम्भोधिपरिमण्डलम्॥ २॥
तत्र मध्ये महेशानं पिङ्गेशं पिङ्गरूपिणम्।
त्रिकोणपुरमध्यस्थं तेजोराशिमनामयम्॥ ३॥
काले ह्यहर्मुखे प्राप्ते क्षोभयित्वा स्वकां तनुम्।
विज्ञानकेवलान्यष्टौ बोधयामास पुद्गलान्॥ ४॥
अष्टौ मुद्रा महामात्र्यो जगद्योनिर्महाम्बिके।
तासु जातं जगत्सर्वं यत्किञ्चिद्वाङ्मयं ऽखिलम्॥ ५॥
प्रथमा खेचरीमुद्रा आत्मी नाम द्वितीयका।
तृतीया शशिनी ज्ञेया वह्निनामा चतुर्थिका॥ ६॥
पञ्चमी चलनी नाम षष्ठी भानुमती स्मृता।
सप्तमी महिमा नाम अष्टमी सुकृतालया॥ ७॥

0/1. श्री] om. E 1a. देवी॰] देव॰ ABCF 1a. ॰दूती॰] ॰दूत्ती॰ A, ॰दूती( ) E 1a. ॰मतं] ॰क्रमो F 1a. कुब्जि] लघ्वि E, भद्रे F 1b. कथितं] कथितस् F 1b. तु] ते EG 1b. ॰विस्तरम्] ॰विस्तर: F, ॰विस्तरात् HJK 1c. इदानीं] इदानी ACF 1c. मातराणां च] मातराणां तु DHJK, चैव मातॄणां F 1d. व्याप्ति॰] व्यापि॰ A 1d.] शृणु व्याप्तिं सलक्षणम् E 2a. पद॰] पद्म॰ FG 2a. ॰पत्त्रोर्ध्व॰] ॰पत्त्रार्ध॰ B, ॰यन्त्रार्ध॰ D, ॰त्रयोर्ध्व॰ HK 2b. सुभास्वरम्] सुभासुरम् DFGHJ, सुभासुभम् A 2c. ॰सुविस्तीर्णम्] ॰प्रविष्टीर्णम् F 2d. अम्बोधि॰] अम्बोधि: C, अन्तस्मु F 3a. ॰शानं] ॰शान B, ॰शान: F, ॰शनि EJ 3b. पिङ्गेशं] पिङ्गेश: F 3b. ॰रूपिणम्] ॰रूपिण: A, ॰रूपिणिम् C, ॰रूपधृक् F 3c. त्रिकोणपुर॰] त्रिकोणं पुर॰ B, त्रिकोणपर॰ K 3c. ॰मध्यस्थं] ॰मध्ये स्थ: F 3d. ॰राशिमनामयम्] ॰राशिरनामय: F 4a. काले] कालो FG, काल CE 4a. अहर्॰] अहन्॰ C, अहं॰ G, अह॰ E, न्॰ F 4a. ॰मुखे] ॰मुख: F, ॰मुख E 4b. स्वकां] स्वकं ABD, ॰मुकां E 4b. तनुम्] तनु A, तनु: J 4c. ॰केवलान्य्] ॰केवलम् H, ॰केवलाम् K, ॰केवलान् FG 4d. पुद्गलान्] पुद्गलम् BEK, पुद्गला C, पुद्गलां HJ, पुद्गला(त्) D, पुङ्गलम् A, पुद्धिमान् F 5a. ॰मात्र्यो] ॰मात्रा D, ॰मात्रे B_1, ॰मन्त्रो H, ॰मान्यो F, ॰गात्र्यो G 5b. ॰योनिर्] ॰योनि ABCDE, ॰योन्यो HJK 5b. महाम्बिके] महाम्बिका D 5c. तासु] तेषु ACDF, त्रासा E 5d. ॰मयं ऽखिलम्] ॰मयाखिलम् ABG, ॰मयं प्रिये F 6a. प्रथमा] प्रथमं E 6a/b.] F rep. 5a (मान्यो) – 6a. 6b. आत्मी] ह्यात्मी HJK, आत्मि E, आत्म F 6b. नाम] नामा DGHK 6b. द्वितीयका] द्वितीयिका BH 6c. शशिनी] गगिनी A 6d. वह्नि॰] वह्निर् G 6d. ॰नामा] ॰नाम FK, ॰नीमा A 7a. पञ्चमी] पञ्चमा ADE 7a. चलनी] चलिनी A, चलली B, वलनी HK, वर्लनी J, वलिनी E, दलनी F 7a. नाम] नामा D 7b. षष्ठी] षष्ठा CDE 7b. स्मृता] स्मृता: ABH, स्मृती G 7c. महिमा] महिला G, तुहिनी A 7c. नाम] नामा C 7c.] दूभिना सप्तमी नाम F 7d. सुकृतालया] सु(ह्र)तालया B 7d.] अष्टम्याप्सु कृतालया HJK

एता अष्टौ महामात्र्यः श्रीमन्मित्राङ्गजोद्भवाः।
कुर्वन्ति विविधां सृष्टिं स्थूलसूक्ष्मपरापराम्॥ ८॥
विभाजयन्ति चात्मानमेकैका चाष्टधाष्टधा।
तेष्वन्याः षोडशाधाराश्चतुःषष्ट्यान्तमन्तिकाः॥ ९॥
खेचरीतनुसम्भूताश्चाष्टौ मात्र्यो दिशात्मिकाः।
ऐन्द्रादीशानमन्तस्थाः सर्वाधाराः परापराः॥ १०॥
रुद्राण्यंशाः समाख्याता देवीकोटान्तसंस्थिताः।
संवर्तवीरसंयुक्ताः शम्भुकल्पावतारकाः॥ ११॥
आत्ममात्रोद्भवा ह्येवं सकलानिष्कले च ये।
विज्ञानप्रलये चान्ये धर्माधर्मे नियोजयेत्॥ १२॥
तत्राणवा ऽथ माया या अष्टौ मात्र्यो ऽणुसम्भवाः।
प्रयागपुरमध्यस्थाश्चण्डकौलीशसंयुताः॥ १३॥
ब्राह्मीचक्रं समुद्दिष्टमादिकल्पस्य मध्यगम्।
आत्ममात्र्यष्टकं प्रोक्तमिन्दुमात्र्यष्टकं वदेत्॥ १४॥

12b. सकलानिष्कले] सकला निष्कलाश् ed. 12c. ॰प्रलये चान्ये] ॰प्रलयान्तान्ये ed. 13a. तत्राणवा ऽथ माया या] तत्राणवो ऽथ मायाया ed.

8a. एता अष्टौ] एता अष्ट C, एताः त्वष्ट K, एतास्त्वम्भ HJ, एता चाष्टौ DFG(एताः G_1), एताप्यष्ट E 8a. ॰मात्र्यः] ॰मात्र्यो C, ॰मात्रो D, ॰मात्राः E, ॰मत्यः $HJKB_1$ 8b.] श्रीमन्सिगद्धसम्भवा J 8b. ॰मित्राङ्ग॰] ॰मित्रा(कु) B(B_1 corr.) 8b. ॰जोद्भवाः] ॰जोद्भवा C, ॰सम्भवाः EFG, ॰सम्भवा DE_1 8c. विविधां] विविधा ABH 8c. सृष्टिं] सृष्टि D 8d. ॰सूक्ष्म॰] ॰सूक्ष्मां F 8d. ॰परापराम्] ॰परापरम् C, ॰परामराम् B, ॰परावराम् E 9a. विभाजयन्ति] विभंजयन्ति E, विभज्ययन्ति G 9a.] विभज्य यत्नेनात्मानम् D, विभज्य नवधात्मानम् F, विभज्य पत्तिमात्मानम् C 9b. एकैका] एकैकाम् A, एकैकम् BCDG 9b. चाष्टधाष्टधा] चाष्ठधा तथा D, चाष्ट अष्टधा J 9c. तेष्वन्याः] तेष्वन्या CE, ते ऽष्ट न्याः A, तुष्टव्याः B, एषु··आः B_1, एष्वन्या H, एष्वव्या J, ते पुण्या D, तावत्यः FG, आम्बन्या K 9d. चतुः॰] चतु॰ A, चतुष्॰ E 9d. ॰षष्ट्यान्तम्] ॰षष्ट्यन्तम् CEGK, ॰षष्ट्यामन् D, ॰षष्ठितनु॰ F 9d. ॰अन्तिकाः] ॰अन्तिका D, ॰अन्तकाः K, ॰आदिकाः B, ॰अम्बिका E, ॰स्थिताः F 10a. ॰तनु॰] ॰त B, तत्र C 10a. ॰भूताश्] ॰भूता ADJK, ॰भूताः F 10b. चाष्टौ] अष्टौ DF 10b. मात्र्यो] मात्र्या F, मात्रो BD, मान्त्र्यो H, मान्यो C 10b. दिशा॰] दिवा॰ F 10b. ॰त्मिकाः] ॰त्मिका ADE, ॰मिका C 10c. ऐन्द्रा॰] ऐन्द्र्या॰ F 10c. ॰मन्तस्थाः] ॰मन्तस्था D, शान्तस्था F, ॰गान्तस्था A 10d. सर्वा॰] सत्त्वा॰ B 10d. ॰धाराः] ॰धारा CH, ॰धार DEJ, ॰धारः D_1K 10d. ॰पराः] ॰परा ABCD, ॰परां E 11a. रुद्राण्यंशाः] रुद्रानी सा E, रुद्राण्यंसा A, रुद्राण्यांशा C, रुद्राण्यङ्श F, रुद्राण्यास्ताः HK, रुद्राण्यान्ता J, रुद्राण्या D, रुद्राण्यास्था B 11a. ॰ख्याता] ॰ख्याताः G 11b. देवी॰] देवि॰ BDHJK 11b. ॰कोटान्त॰] ॰कोट्यन्त॰ C, ॰कोट्यन्ते E 11b. ॰स्थिताः] ॰स्थिता CD, ॰स्थितां A 11c. ॰युक्ताः] ॰युक्ता ADFG, ॰भूताः C, ॰भूता G_1 11d. शम्भु॰] सम्भु॰ ABDK, कल्प॰ CG 11d. ॰तारकाः] ॰तारका A 12a. आत्म॰] आत्मा॰ AFG 12a. ॰मात्रोद्भवा] ॰मात्र्योद्भवा G, ॰मातृद्भवा F 12a. ह्येवं] ह्येते A, ह्यन्या FG, ह्यणव E, आणवः D, ऽणवौ C 12b. ये] या DHJK, याः FG 12c. ॰प्रलयान्तान्ये] ॰प्रलयाश्चान्ये AB, ॰प्रलयान्ता या G, ॰प्रलयान्तो या F, ॰प्रत्ययोन्त्यन्ये C 12d. ॰धर्मे] ॰धर्मै A, ॰धर्मैर् BC, ॰धर्म K 12d. ॰धर्मे नियोजयेत्] ॰धर्मात्मिकाश्च याः F 13a. तत्राणवो] तत्रानवो $AHKB_1$, तत्त्वानवो BE, मन्त्राणवो F, तत्त्राणवा G 13a. ऽथ मायाया] ऽथ मायो या E, ऽथ मायया DK, ऽथ मायेषा C, च मायेषा G, ऽधमाया ये B, (प)माया ये A, ऽधमाये य HJ, च्छयायीया F 13b. अष्टौ] ह्यष्टौ HJK 13b. मात्र्यो] मात्रो CD, मात्रा FG, मात्र्या B 13b. ऽणु॰] नु॰ K, सु॰ D, शु॰ J, ॰ष्ट॰ B 13b. ॰सम्भवाः] ॰सम्भवा DHJK 13c. ॰स्थाश्] ॰स्था DHJK, ॰स्थ A, ॰स्थं B 13d. चण्ड॰] चण्डा॰ ABDE 13d. ॰युताः] ॰युता ACDG, ॰युतं B, ॰भवाः HK, ॰भवा EJ 14a. ब्राह्मी॰] ब्राह्मणी॰ C 14a. ॰चक्रं] ॰चक्र ABDEHJK 14a. ॰दिष्टम्] ॰दिष्ट H, ॰दिष्टा D 14b. आदिकल्पस्य] दिङ्कल्पस्य D

छाया तु शीकरा ज्योत्स्ना ऋतुरत्ना सुशीतला।
पयोघृतवती चान्या इन्दुमात्र्यो ऽष्ट वैष्णवी॥ १५॥
वाराणसीपुरान्तस्था अमृताधारशीतला।
आप्यायन्ति जगत्सर्वं पालयन्ति जगाम्बिकाः॥ १६॥
कल्पावान्तरमासाद्य क्रोधकौलीशसंयुताः।
कुर्वन्ति विविधां सृष्टिमापदां मोचयन्ति ताः॥ १७॥
तृष्णा रागवती मोहा कामा कोपा तमोत्कटा।
ईर्षा शोकवतीत्यष्टौ वह्निमात्र्यः प्रकीर्तिताः॥ १८॥
कौलीशोन्मत्तसंयुक्ताः कोल्लाद्रौ संव्यवस्थिताः।
महान्तकल्पमध्यस्थाः क्रीडन्त्यमिततेजसा॥ १९॥
त्वची स्पर्शवती गन्धा प्राणापानी समाननी।
उदानी व्यानि कृकरा मरुन्मात्र्यो ऽष्ट कीर्तिताः॥ २०॥
असिताङ्गकुलेशानमट्टहासपुरान्तगाः।
दिव्यकल्पे पुरा मात्र्यः क्रीडन्त्यमिततेजसा॥ २१॥
तमोहन्ता प्रभा मोहा तेजिनी दहनी दिना।
ज्वलनी शोषणीत्यष्टौ अर्कमात्र्यः प्रकीर्तिताः॥ २२॥

14d. इन्दु॰] इन्द्र॰ ed.   15d. इन्दु॰] इन्द्र॰ ed.

14c. आत्म॰] आत्मा॰ DH   14c. ॰मात्र्य॰] ॰मात्र्या॰ AB, ॰मात्रा॰ DG, ॰नाद्य॰ C   14c. ॰ष्टकं प्रोक्तम्] ॰ष्टकः प्रोक्त D   14d. ॰मात्र्य॰] ॰मात्रा DG   14d. ॰ष्टकं] ॰ष्टक D   14d. वदेत्] शृणु HJK, ध्रुवे F, पदे D   15a. शीकरा] सीकरा ABDEH   15a. ज्योत्स्ना] जोस्ना J, ज्योश्मा F   15b. ऋतुरत्ना] रितुरण्या AB, रितुरेता E, (उ)त्तरत्नात् H, दत्तरत्नात् K, चित्तरत्ना CG, वभूरत्ना F   15b. सु॰] स B   15b. ॰शीतला] ॰सीतला ABDH   15c. पयो॰] प्रयो॰ A, जयो॰ C   15c. ॰वती] ॰वलं F   15d. ॰मात्र्यो] ॰मात्यो B, ॰मात्रो DJ, ॰मात्र्या FGK   15d. वैष्णवी] वैष्णवा: A   16a. वाराणसी॰] वाराणशी॰ CEJK   16b. ॰शीतला] ॰सीतला ABDH, ॰णीतला J   16c. आप्यायन्ति] आप्यायन्ती CD, आध्यायन्ति K, आप्याययन्ति FG   16c. जगत्सर्वं] त्रिजगत् F   16d. पालयन्ति] पालयन्ती D   16d. जगाम्बिकाः] जगाम्बिका BCDEJ, जगाम्बिकां A, महाम्बिकाः F   17a. कल्पावान्तरम्] कल्पा चान्तरम् B, कल्पान्तरं सम्॰AG, कल्पान्तरसम्॰ CDE   17b. ॰युताः] ॰युता BCDE, ॰भवाः G   17c. विविधां] विविधा ABFGHK   17c. सृष्टिम्] सृष्टि BD   17d. आपदां] आपदं AB, आपदो HJK, अपदां D, आपदान् EFG   17d. ताः] तः F, च CG   18a. राग॰] राम॰ J   18b. कामा] कामां B, काम EHK, कामी AFG, कामि D, कमि C   18b. कोपा] कोप EHK   18b. तमोत्कटा] तमोक्षदा H, टमोत्कटा G   18c. ईर्षा] ईष्या B, इष्या F, ईषा E   18c. शोक॰] सोक॰ AD, साक॰ K   18c. ॰वतीत्य्] ॰वती ह्य् FHJK   18d. वह्नि॰] वह्निः D   18d. ॰मात्र्यः] ॰मात्र्या D, ॰मात्राः G   18d. ॰र्तिताः] ॰र्तिता D, ॰र्तितः EF   19a. ॰युक्ताः] ॰युक्ता ACDG, ॰युक्त B   19b. कोल्लाद्रौ] कोलाद्रौ H, कोलादौ JK, कोल्लादौ EG, कौलादौ C, कालादौ F   19b. ॰स्थिताः] ॰स्थिता D   19c. महान्तकल्प॰] महाकल्पस्य FGJ   19c. ॰स्थाः] ॰स्था CE, ॰स्तंः A   19d. क्रीडन्त्यम्॰] कृतन्त्यम्॰ C, क्रीडन्ते ऽम्॰ E   19d. ॰तेजसा] ॰तेजसः FGHJK   20–21.] om. C   20a. त्वची] स्पर्शा D   20a. गन्धा] गन्ध्रा F   20a.] त्वची गन्धवती स्पर्शा G   20b. प्राणापानी] प्राणाप्राणी A, प्राणापान FG   20b. समाननी] समानती G, समानिनी FJ   20c. उदानी] उद्यानी BD   20c. व्यानि] व्यानी G, व्यानं E   20c. कृकरा] कृतका D, चैवं E, चैव J_1 20d. मरुन्॰] मेरु॰ D, मरुर्॰ E, यमी॰ E_1 20d. ॰मात्र्यो] ॰मात्र्य् ABG, ॰मात्रो D   20d. ऽष्ट] आष्ट F   20d. कीर्तिताः] कीर्तिता A, प्रकीर्तिता D   21a. असिता॰] अशिता॰ F   21a. ॰शानम्] ॰शानो J, ॰शान H, ॰शाना K, ॰शानाद् D, ॰शानं E, ॰शस्य F   21b. अट्टहास॰] अष्टहास॰ B, अट्टभास॰ F   21b. ॰न्तगाः] ॰न्तगम् AB   21c. ॰कल्पे] ॰कल्प HK, ॰कल्पा F   21c. पुरा] परा DEF   21c. मात्र्यः] मात्राः G   21d. ॰तेजसा] ॰तेजसाः B, ॰तेजसः FGHJK   22a. ॰हन्ता] ॰हर्ता A, ॰हान्ता K, ॰हत्री F, ॰हन्त्री G, ॰अन्ता C   22a. मोहा] मोघा CDEFG   22b. तेजिनी] तेजनी DEGHK, तेजसी F   22b. दिना] दिनी FHJK, चैव D

दिव्यादिव्यपरे कल्पे जयन्तीपुरमध्यगाः।
रुरुकौलेशसंयुक्तास्तेन सार्धं रमन्ति ताः॥ २३॥
निवृत्तिश्च प्रतिष्ठा च विद्या शान्तिस्तथैव च।
शान्तातीता च पृथिवी वज्रिणी कामधेनवी॥ २४॥
महिमेशानदेवस्य अष्टौ मात्र्यश्चरित्रगाः।
अदिव्यकल्पमध्यस्था झण्ठकौलेश्वरान्विताः॥ २५॥
ऐन्द्र्याधिष्ठितचक्रस्थाः क्रीडन्त्यमिततेजसा।
पूर्यष्टकस्य मध्यस्था वज्रहस्ता महाबलाः॥ २६॥
पयोष्णी वारुणी शान्ता अमृता व्यापिनी द्रवा।
स्रवनी जलमाता च पयोमात्र्यो ऽष्ट विश्रुताः॥ २७॥
वर्तमानिककल्पे तु एकाम्रकवनान्तगाः।
कपालीशकुलेशानं चामुण्डाचक्रमध्यगाः॥ २८॥
श्रीकुलेश्वरदेवस्य हृत्पद्मे ऽष्टदले स्थिताः।
ईशानक्रमयोगेन सृष्टिमार्गावलम्बिकाः॥ २९॥
कर्णिकायां स्थितो देवश्चतुष्कपरिवारितः।
रक्ताकरालाचण्डाक्षीमहोच्छुष्मासमन्वितः॥ ३०॥

22c. ज्वलनी] ज्वलना D, ज्वलिनी HJ, ज्वालिनी EF, उज्वली G 22c. शोषणीत्य्] शोषणी ह्य् HJK 22d. अर्क°] वर्ण° F 22d. °मात्र्यः प्र°] °मात्र्य प्र°H, °मात्रः प्र°D, °मात्र्यष्ट F 22d. °कीर्तिताः] °कीर्तित ABE, °कीर्तिता H 23a. °दिव्यपरे] °दिव्ये परे C, °दिव्यान्तरे FG 23b. जयन्ती°] जयन्ति° D, जयन्त्या° E 23b. °गाः] °गा AB 23c. °कौलेश°] °कौलीश° CDFG, °कौलिश° E 23c. रुरुकौलेश°] कौलेशरुरु° H 23c. °युक्तास्] °युक्ता ABD 23d. सार्धं] सार्धे F 23d. रमन्ति] रमेन्वि° J 23d. ताः] ता E, काः A 24b. शान्तिस्] शान्ति D, स(क्त)इस् A 24c. शान्तातीता] शान्त्यतीता CFG, शान्तातीताश् B 24c. च] om. D, °थ EHK 24c. पृथिवी] पृथ्वी D, पृथ्वी च CEFG 24d. वज्रिणी] वज्रणी BCDHJ, वक्रणी K 24d.] cf. 17.97b 25a. महिमे°] सहिमे° J, महिमी° F 25b. अष्टौ] चाष्टौ HJK 25b. मात्र्यश्] मात्र्य J, मात्रश् D, मात्राश् G, मात्रेश् F 25b. चरित्र°] चरित्र्य° C, चचित्र° D 25b. °गाः] °गा AB 25c. °कल्प°] °कल्पे K 25d. झण्ठ°] झण्ट° CG, धंति° F 25d. °कौलेश्वरान्विताः] °कौले(···)आः C, °कौलीश्वरोर्चिताः F 26a. ऐन्द्र्याधि°] ऐन्द्राधि° CDK, ऐन्द्रावि° E, ऐन्द्र्यधि° G, ऐद्राधि° F 26a. °चक्रस्थाः] °चक्रस्था AC, °मध्यस्था B, °वज्रस्थाः DHJK 26b. अमित°] आमित° E 26b. °तेजसा] °तेजसाः ABE, °तेजसः FGHJK 26c. पूर्य्°] पुर्य्° ACFHJK 26c. °अष्टकस्य] °आष्टकस्य E, °अष्टचक्र° AB, °अष्टकचक्र° D 26c. °स्था] °स्थाः G 26d. °बलाः] °बला A 27a. शान्ता] शान्त्या E, सान्त्या D 27b. अमृता] °मृता D 27b. व्यापिनी] व्यापिणी A, व्यायनी EG 27b. द्रवा] द्रवाः AB, यदा D 27c. स्रवनी] स्रवणी A, स्रावनी G 27c. जलमाता] जयमाता J, मलमाता G, जलमात्री E 27d. पयो°] जयो° C 27d. °मात्र्यो ऽष्ट] °मात्र्यष्ट ABEFH, °मात्र्याष्ट K, °मात्राष्ट DG, °मात्र्यष्टक C 27d. विश्रुताः] °विस्रताः A, विश्रुताः B, विश्रुता CDEK 28a. °मानिक°] °मानीक° K, °मानेक° E, °मानि° F, °मनि° D, °मानानि° CG 28a. °कल्पे तु] °कल्पेसु CDEG 28b. एकाम्रक°] एकाम्बक° A, एकाम्ब्रक° D, एकाम्रभु° E, रथाम्रभ° C 28b. °वनान्तगाः] °वनान्तगा CE(°षा C), °वनन्तका D, °वनन्तथा AB 28c. °शानं] °शानां AB, °शाना J, °शानाश् F, °शान H 28d. °गाः] °गा BDE, °गं CGHJK 29a. °कुले°] °कुजे° F 29b. हृत्पद्मे ऽष्टदले] हृदि पद्मे दले E, हृत्पद्माष्टदले CD, हृत्पद्मेषु दले AB 29b. स्थिताः] स्थिता ABEK, स्थितः C 29d. °लम्बिकाः] °लम्बकाः EG, °लम्बिका ABDHJK 30a. °कायां] °काया AD, °काय F 30a. देवश्] देव ADFHJ, देवो C, देवः G 30b. चतुष्क°] चतुष्कं D, चतुष्के F 30cd.] ill. C 30c. °कराला°] °कराली° G, °कलाला° J, °कवालीक° D, °कराल° E 30c. °चण्डाक्षी°] °चण्डाक्षो E, °रण्डाक्षी च D 30d. °महोच्छुष्मा°] °महोसूक्ष्म° E 30d. °न्वितः] °न्विताः ABDJ

महारक्तवनान्तस्थस्तेजोमण्डलमध्यगः।
नवतत्त्वेश्वरं देवं पूर्यष्टकसमन्वितम्॥ ३१॥
अन्तर्देहस्थितो यस्मात्पूरयेत्स चराचरम्।
तेन पूर्यष्टकं प्रोक्तमष्टधा तु प्रपूरकम्॥ ३२॥
स शिवः सर्वसत्त्वानां हृदिस्थः परमेश्वरः।
भ्रामयेत जगत्सर्वं यन्त्रारूढस्तु मायया॥ ३३॥
द्वासप्ततिसहस्राणामुपरिस्थो ऽन्तरे स्थितः।
अक्षारूढो ऽक्षगम्यो ऽयं मनीशानां पिशाचवत्॥ ३४॥
गुरुवक्त्रं तु तत्प्रोक्तं गुरुवक्त्रात्तु लभ्यते।
गुरुत्वं यात्यसौ योगी गुरुवक्त्रावलम्बकः॥ ३५॥
तेजस्तत्त्वं तु तं देवि रुद्रशक्तिभिरावृतम्।
अतोर्ध्वं योगिनीनां तु घटस्थानं निगद्यते॥ ३६॥
गुरुवक्त्रे गुरोर्वक्त्रं गुरुवक्त्रे तु संस्थितम्।
गुरुवक्त्रात्तु लभ्येत तस्मात्सन्तोषयेद्गुरुम्॥ ३७॥
स्तुतिं कृत्वा उवाचेदं कुब्जिका परमेश्वरम्।
पृच्छामि नाथ यत्नेन घटस्थानं सुविस्तरम्॥ ३८॥

31a. ॰रक्त॰] ॰रक्ता॰ C 31a. ॰स्थस्] ॰स्था ABH, ॰स्थं E, ॰स्थ DJK, ॰स्थास् G, ill. C 31b. ॰गः] ॰ग C, ॰गा B, ॰गाः AG, ॰गम् DEHJK 31c. ॰श्वरं] ॰श्वरो F 31c. देवं] देव EF 31d. पूर्य्॰] पुर्य्॰ ACHJK, पर्य्॰ F, पूज्॰ E 31d. ॰अष्टक॰] ॰अक॰ B, ॰आष्टाक॰ D, ॰आष्टक॰ E 31d. ॰न्वितम्] ॰न्वितः F 32a. ॰स्थितो] ॰स्थितं D_1 32b. पूरयेत्स] पूर्ययेत्स AB, पूरयेन्तश् D(D_1 corr.) 32cd.] ill. C 32c. पूर्य्॰] पुर्य्॰ FGHJK 32c. ॰अष्टकं] ॰अष्टकः AB, ॰आष्टकं E, ॰अकं D 32c. प्रोक्तम्] प्रोक्तां J 32d. ॰पूरकम्] ॰पूरकः AB, ॰पूजयेत् K 33a. शिवः] शिवाः F, शिव D 33a. ॰सत्त्वानां] ॰त्त्वानाम् D(D_1corr.), ॰तत्त्वानाम् E, ॰लोकानाम् HJK 33b. ॰श्वरः] ॰श्वरम् A 33c.] ill. C 33c. भ्रामयेत] भ्रामयेत्तु D, भ्रामते च JK, भ्राजते च H 33d. यन्त्रा॰] यत्रा॰ A, मन्त्रा॰ FG(G_1 corr.), ill. C 33d. ॰रूढस्] ॰रूढं EF, ill. C 34b. उपरि॰] उपति॰ F 34b. ॰स्थो] ॰स्था DEK 34b. ऽन्तरे] ॰न्ततत्र D, तनु E, ॰न्मन्मने F 34b. स्थितः] स्थिताः J 34c. अक्षा॰] अधा॰ F 34c. ॰रूढो] ॰रूढः D 34c. ऽक्षगम्यो] अक्षगम्यो CE, अक्षगम्या G, ऽक्षरात्मा A, ऽक्षसंगम्यो F, खगम्या॰ B, खगस्या॰ K, खगस्यो D 34c. ऽयं] om. CEFG, यो A, य H, ऽसौ B 34d. मनीशानां] मनीशानं AB, अनीशानो D, योनीशानं C, यो(नी)शानः G, सोममीशं: F 34d. पिशाचवत्] विषादवत् D, विसादवत् H, विशादवत् K 35–36.] ill. C 35a. ॰वक्त्रं तु] ॰वक्त्रात्तु E, ॰वक्त्रं च D 35a. तत्] यत् J 35b. ॰वक्त्रात्] ॰वक्त्रा DFJ, ॰वक्त्रां A, ॰वक्त्रान् BH 35c. यात्य्] अस्य् F 35d. ॰लम्बकः] ॰लम्बकम् DE 36a. तेजस्॰] स्तेजस्॰ FG, तेज॰ J 36a. ॰तत्त्वं] वत्वम् A 36c. अतोर्ध्वं] अतोर्ध्व॰ ABG, तद्रूर्ध्व॰ E, अधोर्ध्व॰ F 37a. गुरु॰] गुरोर् G 37a. ॰वक्त्रे] ॰वक्त्र E, ॰वक्त्रो B, ill. C 37a. गुरोर्] गुरो F, गुरुर् A, गुरु॰ DG 37b. ॰वक्त्रे तु] ॰वक्त्रेति F, ॰वक्त्रान्त E 37b. तु संस्थितम्] तु व्यवस्थित( ) C 37c. ॰वक्त्रात्तु] ॰वक्त्रा तु AFH, ॰वक्त्रे तु J, ॰वक्त्रान्तु B, ॰वक्त्रान्त DE 37c. लभ्येत] लभे तत्सर्वं D 38a. स्तुतिं] स्तुति BC, तुतिं H 38a. कृत्वा] कृत्वा ह्य् FG 38b. कुब्जिका] कुब्जिकां H, लघ्विका E 38b. ॰श्वरम्] ॰श्वरः G, ॰श्वरी HJK, ॰श्वरीं B 38c. यत्नेन] यन्तेन A 38d.] ill. C 38d. घट॰] घन॰ H 38d. ॰स्थानं सु॰] ॰स्थान सु॰A, ॰स्थाने सु॰ HJ, ॰स्थानेषु K

उवाच भगवान्देवस्त्वत्पृच्छा रहितम् ऽनघे।
निखिलं कथयिष्यामि यथा त्वं कुब्जि चेतसा॥ ३९॥
कोटिकोटिसुविस्तीर्णं घटाधारं ततोर्ध्वतः।
वज्रपद्माङ्कितं दिव्यं पिङ्गनाथावधिस्थितम्॥ ४०॥
अनन्तगुणदातारं सर्वार्थप्रतिपादकम्।
तस्मात्सम्पद्यते सर्वमैहिं पारत्रिकं च यत्॥ ४१॥
यत्र भाण्डानि सर्वाणि लभ्यन्ते च सहस्रधा।
लयं यान्ति पुनस्तत्र घटस्थानं तदुच्यते॥ ४२॥
यस्मात्सर्वं यथा याति यस्माद्यान्ति त्रुटन्ति च।
यत्र निर्भेद्यतां यान्ति तत्स्थानं घटिकात्मकम्॥ ४३॥
भुवनाष्टोत्तरं भाण्डं पदभाण्डं तु तत्र वै।
वर्णभाण्डं तु तत्रस्थं मन्त्रतत्त्वकलात्मकम्॥ ४४॥
भाण्डारिणो अमीषां च निवृत्त्याद्याः प्रकीर्तिताः।
यस्याधारेण वर्तन्ते भोगान्ते तत्पदं पुनः॥ ४५॥
श्रीकुलेश्वरदेवस्य हृद्योर्ध्वघटमन्तरे।
तत्कुलेश्वरदेवस्य दुर्भेद्यं षट्पुरं महत्॥ ४६॥

39a. देवस्] देव D, देवः G, देवि AEHJK, देवी F 39b. त्वत्°] तत्° HJK 39b. रहितं] रहित A, रहितां H, रहिता° D, रहिते E 39b. ऽनघे] प्रिये FG 39c. निखिलं] निखिल D, निश्चितं F 39d. यथा त्वं] यत्तत्वं AB, यथार्थं HJK, यथा त्वं तं D, यतस्त्वं F 39d. कुब्जि] कुब्ज E, कुज G, कुरु C, कुल HJK, लघु D 39d. चेतसा] चेतसाः B, चेतसे HJK, चेतना F, चेतसम् D, °केतसा A, तेजसा E 40a. कोटिकोटिसु°] शतकोटिसु° A, कोटिकोटिस्तु F, कोटिकोटिस्थ G 40b. ततोर्ध्वतः] तदुर्ध्वतः F 40c. वज्र°] चन्द्र° F 40c. °ङ्कितं] °ङ्कितो F, °भितं A 40c. दिव्यं] सर्वम् G 40d.] ill. C 40d. पिङ्गनाथा°] पिङ्गलाथ° A, लिङ्गनाथा° G 40d. °स्थितम्] °स्थितः G 41a. °दातारं] °दाना च F 41b. सर्वार्थ°] °सत्त्वार्थ° B 41b. °पादकम्] °पादकः F 41d. ऐहिं] ऐहि HJ, एहि B, ऐहिक D, ऐहिकं CEFK, om. G 41d. पारत्रिकं] प्रात्रिकं D, पैत्रिकं C 41d. पारत्रिकं च यत्] पारलोकिंकम् F 42b. लभ्यन्ते] लभ्यन्त F, लभ्यते D 42b. °धा] धाः B 42c. लयं यान्ति] लय यान्ति D, लयं याति E, विलयं यान्ति HJK, विलयं याति G, विलीयन्ति AB 42d. घट°] घटी° E, घटिक° C, घटिका° HJK 43a. सर्वं यथा] सर्वे यथा AB, सर्व यथा DF, सर्वं पुनर् C, तत्सर्वथा K, सर्वथा H 43a. याति] यान्ति ABD 43b. यस्माद्यान्ति] तथा यान्ति AB, तथा याति FG, यत्र गत्वा E, om. J(J_1 corr.) 43b. त्रुटन्ति च] कुटन्ति च K, क्रटन्ति च A, च त्रुत्यति G, च त्रुत्यती F, लयं विदु E 43c. निर्भेद्यतां] निर्भेद्यता B, निर्भिद्यतां DE, निर्भद्यतां F, निभोद्यतां A 43c. यान्ति] याति EFGJ 43d. स्थानं] स्था J, स्थान H 43d. घटिकात्मकम्] घटकात्मकम् F, घटात्मकम् G 44a. °त्तरं] °त्तर° F 44a. भाण्डं] भाण्डा AB, भाण्ड( ) C, शतं EF(E_1 corr.) 44b. °भाण्डं] °भाण्डान् B 44b. वै] वैः AF 44cd.] om. G 44c. °भाण्डं] °भाण्डां B 44c. तत्र°] तन्त्र° A, रुद्र° C 44d. °तत्त्व°] °तत्त्वे C, °तत्त्वं F 45a. भाण्डारिणो] भाण्डारिण्यः HJ, भाण्डारिण्यस्त्व् F, भण्डारिण्य K, भण्डारिणो E, भादारीशो G 45a. अमीषां] अमीशां FK, ऽमीशां C, ऽमरीशां G, अमीषानां E, अशेषाणा D 45a. च] om. DE, तु HJK 45b. निवृत्त्या°] निवृत्या° BH, निवृत्ता° AD, व्युत्पाद्याश्च C 45c. °धारेण] °धारणे H, °धारण FK 45c. वर्तन्ते] वर्तते F 45d. भोगान्ते] भागान्ते F 46a. °कुले°] °कुजे° F 46b. हृद्योर्ध्व°] हृदूर्ध्वे BF, हृद्योर्ध्वे AD, हृद्योर्ध्वं CJ, पूज्योर्ध्वं E 46b. °घटमन्तरे] °घटमरे A, °घटन्तरे D, °घटान्तरे G 46c. तत्कुलेश्वर°] तत्कुजेश्वर° AB, तेजोमण्डल° CG 46d. दुर्भेद्यं] षड्भेदं F, दुर्गेयं C, दुर्लभं AB

विभज्य स्वतनुं देवः षट्पदार्थपदेन च।
षड्योगिन्यो महातेजाः षट्पुरे सन्निवेशिताः॥ ४७॥
डामरी रामणी चैव लम्बकर्णी च काकिनी।
साकिनी यक्षिणी चान्या कुसुम्भोदसमुद्भवाः॥ ४८॥
वज्रपद्मासनारूढाः कुसुम्भगुणशालिनीः।
षट्पुराधिपतीनां च पतित्वे सम्व्यवस्थिताः॥ ४९॥
ओजापूकामभेदेन कापूजाओव्यतिक्रमात्।
एतत्क्रमं समाख्यातं सृष्टिसंहारगोचरे॥ ५०॥
परापरविभागेन स्थूलसूक्ष्मपरान्तगम्।
यथाधिपति देवत्वं योगिनीनां तथा शृणु॥ ५१॥
दुःशीला डमरी भीमा आधारस्था तु डामरी।
स्वाधिष्ठानपुरान्तस्था रामणी रमणात्मिका॥ ५२॥
मणिपूरपुरान्तस्था लम्बकर्णी महद्भुता।
ध्वनिदेवपुरे काकी विशुद्धौ साकिनी स्मृता॥ ५३॥
आज्ञापुरस्य मध्यस्था यक्षिणीति निगद्यते।
कुब्जिकोदरसम्भूताः षड्योगिन्यः परापराः॥ ५४॥

47a. विभज्य] विभज्या A, विभजा B 47a. °तनुं] °तनु CDFH, °तनुर् EK 47a. देवः] देव ACDHJK, देवो E, देवं B 47b. °पदेन] °पिण्डेन C 47c. °तेजाः] °तेजा ABCDE 47d. °पुरे] °पुरं D 47d. सन्नि°] विनि° FG 47d. °वेशिताः] °वेशिता BCD, °वेशितः J, °वेदिताः E 48a. डामरी] दामिली G 48a. रामणी] रामरी ACH, रामिणी G 48b. °कर्णी] °कर्णा GHJK, °कर्णं F 48b. च] तु D, °थ HJK 48b. काकिनी] शाकिनी F 48c. साकिनी] शाकिनी CEFGJK 48c. यक्षिणी] यक्षणी C 48c. चान्या] चैव HJK 48d. कुसुम्भोद°] कुसुम्भोदे AB, कुसुम्भोदक° F, कुसुम्भद° G, कुसुमाम्भो° E 48d. °समुद्भवाः] °समुद्भवा CD, °विसम्भवाः E, °सप्रभा F 49a. °पद्मासना°] °पद्मसमा° DGJK, °पद्मासमा° E, °पद्मसम° C 49a. °रूढाः] °रूढा CDEFHJK 49b.] कुसुम्भः कणपोशलाः F 49b. °शालिनीः] °शालिनी ABCDFGHJ, °मालिनी K, °सन्निभा E 49c. °पतीनां] °पत्तीनां A 49c. च] om. D 49d. संव्यवस्थिताः] संव्यवस्थिता C, स समन्विता F 50a. ओजा°] ओज° ACD 50a. °पूकामभेदेन] °पूकाक्रमभेदेन HK, °पूकक्रमभेदेन C, °पूक्रमभेदेन AE, °पूकप्रभेदेन D, °पूकक्रमेणैव FG 50b. कापूजाओ°] कः पूज्यओ° D, कापूज्यओ° E, कापूजा ते F, °छपूजाओ° C 50b. °व्यतिक्रमात्] °व्यातिक्रमात् E, इति क्रमात् F, विलक्षयेत् J 50c. एतत्क्रमं] एतत्क्रम C, एषः क्रमः F, एकक्रमं E 50d. सृष्टि°] सृष्टो F, सृष्टौ CDGHJK 51b. °सूक्ष्म°] °सूक्ष्मा° F 51b. °परान्तगम्] °परान्तगः F, °परान्तराम् C, °परानुगम् G, °पदानुगम् D, °पदान्तगाः E, °परायन्तगम् J 51c. यथाधिपति] यथापि पति ABHJ, यथाधिपत्यं F 51c. देवत्वं] देवत्व G, देवत्यं HK, दैवत्वं E, चैवन्यं F 51d. योगिनीनां] योगिनीन् FH 51d. शृणु] शृणुः F 52a. °शीला] °शीली C 52a. डमरी] डामरी G, दमनी F, त्रसनी AB, दन्सनी D, दुर्मुखी E, हसिनी HK, हसनी J 52. भीमा] भामा H 52b. आधारस्था] आधारस्थ G, आधारस्य E 52b. डामरी] डामरा K 52c. स्वाधि°] साधि° ABCDHJK 52c. °ष्ठान°] °ष्ठानं H 52c. °पुरान्तस्था] °पुरन्त G 52d. रामणी] रामनी K, गमनी A, गमनीं B 52d. रमणा°] रामणा° G 52d. °त्मिका] °त्मिकाः HJ, °त्मका D, °त्मकाः F 53a. °पूर°] °पुर° DG 53a. °पुरान्त°] °घृहान्त° E, °करान्त° C 53a.] मणिपूरान्तरालस्था H 53b. °कर्णी] °कर्णा GHJK 53b. महद्भुता] महाद्भुता FG, महद्भूता DE 53ab/cd. B ins. अनाहता स्थिता देवी काकिनी सम्प्रतिष्ठिता 53c. ध्वनि°] ध्वनिर्° B 53c. °देव°] om. E 53c. °पुरे] °पूरे H, °पुरे स्थिता E 53c. काकी] काली D 53d. विशुद्धौ] विशुद्धो B, विशुद्धे G, विशुद्धा HJK, विशुत्वे F 53d. साकिनी] साकिणी A, शाकिनी CDEJ, काकिनी F 53d. स्मृता] स्मृताः HJ 54–55.] om. H 54a. आज्ञापुरस्य] आज्ञामूरस्य E, आज्ञायाः पुर° F 54b. यक्षिणीति] यक्षिणी नि A, षद्धोनं तु F 54c. °सम्भूताः] °सम्भूता ACDEFG 54d. °पराः] °परा ACDE

अत्र जातं जगत्सर्वं रुद्रान्तं ब्रह्मणो ऽवधिम् ।
संहरन्ति पुनस्तास्तु विलोमेन प्रपूजिताः ॥ ५५ ॥
उपदेशप्रगम्यास्ताः पारम्पर्यक्रमेण वै ।
ज्ञातव्यं षड्विधाध्वानं षट्प्रकारं गुरोर्मुखात् ॥ ५६ ॥
श्रवणे चक्षुषी नासा मुखे चैव तथैव हि ।
चिबुके कण्ठदेशे तु गुरुवक्त्रात्तु लभ्यते ॥ ५७ ॥
प्रणयाविष्टचेतस्का उवाचेदं कुजेश्वरी ।
व्याप्तिस्थानं कथं तेषां का कस्य पथयायिनी ॥ ५८ ॥
भक्त्या पृष्टवती मत्वा प्रहस्य परमेश्वरः ।
उवाच कुब्जिके तुभ्यं कथयाम्यनुपूर्वशः ॥ ५९ ॥
घटन्ति सर्ववस्तूनि यस्याङ्गे तु वरानने ।
घटस्थानं तु तेनोक्तं सन्दोहगुणलक्षणम् ॥ ६० ॥
रुद्रपञ्चाशकोपेतं शक्तिपञ्चाशकान्वितम् ।
चक्रवर्त्यष्टकोपेतं भुवनाष्टोत्तरं शतम् ॥ ६१ ॥
मनोजनपदाकीर्णमाधारगृहसङ्कुलम् ।
ओंकारदलमध्यस्थमघोरीहृदयान्वितम् ॥ ६२ ॥
तत्र सा डामरी देवी ज्वलत्पिङ्गोग्रलोचना ।
मनोरसाधिपत्यस्था दुःसाध्या भुवनात्मिका ॥ ६३ ॥

55a. अत्र जातं] तत्र जातम् G, अनुज्ञातम् C 55b. °न्तं] °न्त A, °न्ता CG, °न्तो E, °द्य D 55b. ब्रह्मणो] ब्रह्मणा° DEK, भुवना° J 55c. संहरन्ति] संचरन्ति F 55c. पुनस्] पुन J, पुनःस् G 55c. तास्तु] ता तु CD, तासु F 55d. विलोमेन] विलोम्नैव F 55d. प्रपूजिताः] प्रपूजिता F, प्रपूजितां E, तु पूजिताः D 56a. उपदेश°] उपदेशः F 56a. ताः] ता DG, ते JK, (वा) H 56b. पारम्°] परम्° A, परा° B 56b. °क्रमेण वै] °क्रमेण वंः F, °क्रमागतम् E 56c. °तव्यं] °यव्य B, °तव्यः F 56c. °ध्वानं] °ध्वायं F, °स्थानं G 56d. °प्रकारं] °प्रकारा F 57a. श्रवणे] शवने F 57a. चक्षुषी] चक्षुखी A, चक्षुस्री B, चक्षुषो F 57b. चैव] चैवं E, त्वचि FG 57b. तथैव हि] तथैव च J, क्रमेण तु D 57c. चिबुके] चिपुके A, वियुके J, चिबुकं D 57c. कण्ठदेशे तु] कण्ठके देशे तु A 57c.] चिबुकान्ताप्रदेशे तु F 57d. °वक्त्रात्] °वक्त्रा AFHJ, °वक्त्रान् BE, °वक्त्राच् D 57d. तु] °त E, च D 58a. °विष्ट°] °विज्ञं F 58a. °चेतस्का] °चेतस्था BCJ(J_1 corr.) 58b. कुजेश्वरी] कुलेश्वरी CFH, कुजेश्वरि E, महेश्वरी D 58c. °स्थानं] °स्थान J 58c. कथं] पुनस् AB, गतं GJ 58c. तेषां] तासां FG 58d. का कस्य] का कस्याः F, का तस्य E, क तस्य C, का कथा J 58d. पथ°] पथि FG 58d. °यायिनी] °यानिनी D, °गामिनी AB 59a. °वती] °वतीं HK, °वंती D 59b. प्रहस्य] ग्रहस्य C 59c. कुब्जिके] लघ्विके E 59c. तुभ्यं] तुभ्य F 60a. घटन्ति] घटन्ते F 60b. यस्याङ्गे तु] यस्याङ्गं तु CH, यस्याङ्गन्तुं K, यस्मिनङ्गे AB, यस्मात्सर्वं F 60d. सन्दोहगुण°] गुणसन्दोह° F 61a. °पेतं] °पेतः F 61b. °न्वितम्] °न्वितः F, °न्विताम् D 61c. °वर्त्य°] °वत्या° E, °वत्य° C 61c. °पेतं] °पेतो F 61d. °त्तरं] °त्तर° DF 61d. शतम्] शत B 61d.] भुवनाष्टौ तु संयुतम् C 62a. °जनपदा°] °ज च प्रदा° A, °जनसमा° CG 62a. °कीर्णम्] °कीर्णो B, °कीर्ण F 62b. आधारगृह°] आधारं गृह° ABCG, साधारं गृह° HK, आधारो गुण° F 62c. ओंकार°] जकार° G(G_1 corr.), उकार° F 62c. °स्थम्] °स्थाम् BCG, °स्थ F 62d. °न्वितम्] °न्वितः F 63a. डामरी] दामरी F 63b. °पिङ्गोग्र°] °पिङ्गाग्र° F 63c. °रसाधि°] °रम्याधि° A, °रमाधि° B, °रमाद्धि° H, °रथाधि° EFG, °चसाधि° C 63c. °स्था] °स्थं D 63d. दुःसाध्या] दुःसाधा F, दुःखाध्या J(J_1 ill.) 63d. भुवना°] रुवना° F, भवना° CJK, भवा° D

पुनर्जपत्तमध्यस्था एकाशीतिपदावृता।
शिरसाधिष्ठिता योगी स्वाधिष्ठानगृहाकुला॥ ६४॥
बुद्धिजनपदाकीर्णा पदाध्वे रामणी रमेत्।
दुष्प्रेक्षा दुःसहा भीमा बुद्ध्यासृग्लोलविग्रहा॥ ६५॥
मणिपूरगृहान्तस्था कामपत्तान्तरे गता।
तडित्सहस्रवर्णाभा शिखारूपा महेश्वरी॥ ६६॥
अहङ्कारजनानन्दा प्रालेयावलिसन्निभा।
वर्णेश्वरी महादेवी क्रियारूपा परापरा॥ ६७॥
तस्याङ्गसम्भवा मन्त्राः सर्वज्ञास्ते प्रकीर्तिताः।
लम्बिका सा समाख्याता मांसाहारा च लम्पटा॥ ६८॥
पूर्णकदलमध्ये तु नीलाञ्जनसमप्रभा।
तनुत्राणकृताटोपा मन्त्राध्वा तु विभूषिता॥ ६९॥
अनाहतकमध्यस्था गुणानेकजनावृता।
काकी मेदवसालुब्धा गुणान्नाशयते क्षणात्॥ ७०॥
क्रुद्धा तमोत्कटा नित्यं प्रचण्डोग्रा भयानका।
मन्त्राध्वानगता योगी लयभोगाधिकारिका॥ ७१॥

69d. मन्त्राध्वा तु] मन्त्राध्वास्तु ed.

64a. पुनर्ज°] पुनः ज° J, पुनः षट्° HK, पुनज्जु° B, पुनब्ज° AF, पुरब्ज° G, पुनर्जल° C, पुनर्जय° D 64a. °पत्त°] °पद° C, °पन्ति° E 64b. °आवृता] °आवृतं A, °आवृतां E, °आवृताः F, °आन्विता JK, °आत्मिका G(G_1 corr.) 64c. शिरसाधि°] सिरस्याधि° JK, सिरोधि° D 64c. °ष्ठिता] °ष्ठितान् AB, °ष्ठितां C, °ष्ठितं G 64c. योगी] योगं E, देवी AF, देवीं B 64d. स्वाधि°] साधि° ABCDHJK 64d. °ष्ठान°] °ष्ठानं CE 64d. °गृहाकुला] °गृहाकुलम् CEG, °ग्रहकुला F 65a. बुद्धि°] बुद्धिर्° ABF, च्छुद्धि° E 65a. °कीर्णा] °कीर्णं CG, °कीर्ण F, °कीर्णे DE 65b. पदाध्वे] पदा द्वे AB, पदार्थे J, पदादे G 65b. रमेत्] रमे DEK 65b.] रामणी तु पदाध्वनिः F 65c. दुष्°] दुष्° C, दुः° all 65c. °प्रेक्षा] °प्रेक्ष्या HJ, °प्रेक्ष्य CEK 65c. दुःसहा] दुस्समा C, दुर्गमा G 65d. बुद्ध्या°] बुद्धा° D, बुद्ध्य° F, दुज्या° E 65d. °लोल°] °लोक° CGJK, °गोल° A 66a. °गृहान्तस्था] °पुरान्तस्था F, °विग्रहान्तस्था HJK 66b. काम°] काय° C, पूर्ण° E 66b. °पत्ता°] °यन्त्रा° H 66b. °न्तरे] °न्तरं F, °न्तरो E, °न्तरा B, °न्तरी A 66b. गता] ता F, स्थिता H 66c.] तडिद्वर्णा सुवर्णाभा FG 66d. शिखा°] शिखि° DE 66d. °रूपा] °रूपी AB, °रूप F 67b. प्रालेया°] प्रलेया° ABH, प्रालया° CF, प्रलाया° D, प्रणेया° E 68a. तस्याङ्ग°] तदङ्ग° F 68a. मन्त्राः] मन्त्रा AB 68b. °ज्ञास्] °ज्ञा A 66b. °कीर्तिताः] °कीर्तिता CJK 68c. लम्बिका सा] लघ्विका सा E, लम्बिकांसे ABC, लम्बिकाम G, लम्बिकामा F 68d. °हारा च] °हारी च AB, °हारा व C, °हारीति E, °हाराभि° FG 69a. पूर्णकदल°] emend, पूज्योकदल° A, पूज्येकटल° B, पूजाकदल° C, पुद्गलो दल° G, पुद्गलोदर° D, पुन्दलोदर° HJK, पूर्वेषु दल° E 69a. °मध्ये तु] °मध्यस्थे C 69a.] पूर्णकोणदलस्था सा F 69b. °प्रभा] °प्रभाः G 69b–70d. नीला° ··· गुणान्नाश्°] om. C 69c. तनु°] तत्र G 69c. °टोपा] °टोपाया B 69d. °ध्वास्तु वि°] °ध्वास्तुति° AB, °ध्वासुवि° EG, °ध्वरवि° F 70a. अनाहत°] अनाहते GJK, अनाहतो D, अनाहतौ F 70a. °कमध्यस्था] काममध्यस्था E, कसोन्तस्था F 70b. गुणानेक°] गुणनेक° F 70b. °वृता] °वृतम् G 70c. काकी] lacuna F, काकि D 70c. मेद°] lacuna F, मेव° A, मेक° G 70c. °वसा°] °वशा° F, °वषा° H 70c. °लुब्धा] °लुब्धां G, °लब्धा K 70d. गुणान्] गुणा AK, गुणात् E, गुणानां D 70d. नाशयते] नाशयति F, संहरते DE 70d. क्षणात्] क्षणा C 71b. °ग्रा] °ग्र° FHJK 71b. °नका] °नकाः B, °नवा D 71c. मन्त्रा°] मन्त्र° B 71c. °ध्वानगता] °ध्वरगतो F, °ध्वनिगता C 71c. योगी] देवी J 71d. °भोगा°] °भोग° G, °भागा° F, °योगा° C, °(स्त्)एम° E 71d. °धिकारिका] °विकारिका G, °निकारिका B, °प्रकारिका E

पुनः पुंदलमध्यस्था विशुद्धिगृहमध्यगा।
संवर्तानलसङ्काशा नेत्राधिष्ठितभास्वरा॥ ७२॥
प्राकृतजनसङ्कीर्णा कलाध्वानसमावृता।
रुद्रशक्तिसमाविष्टा रौद्रभावप्रदायिका॥ ७३॥
अस्थिभङ्गप्रिया नित्यं प्राकृतार्थविनाशनी।
साकिनीयं महाघोरा स्थूलसूक्ष्मपरान्तगा॥ ७४॥
दक्षे कामेश्वरीपत्त्रे प्रालेयावलिसन्निभा।
कदाचिन् [ऽ]नेकरूपाभा उपाधिगुणगोचरा॥ ७५॥
तत्त्वाध्वपुरमध्यस्था आज्ञामन्दिरशोभिता।
पुंजनाकृतसम्पूर्णा महास्त्रौघसमावृता॥ ७६॥
मज्जबीजाशिनी योगी यक्षिणी शक्ति शाम्भवी।
षड्योगिन्यो घटाधारे षडध्वानविधायिकाः॥ ७७॥
तत्र मध्ये स्थिता कन्या विश्वरूपा परापरा।
सा पतिः सर्वयोगीनां योगेशी [ऽ]नन्तविग्रहा॥ ७८॥

72a. पुंदल॰] पुंडल॰ J, पुद्गल॰ DEGJ$_1$, पुद्गुल॰ F, स्रदल॰ B, स्रुदल॰ A, पूर्वदल॰ C 72b. विशुद्धि॰] विशुद्ध॰ F 72b. ॰गा] ॰गाः G, ॰मा C, ॰सा A 72d. ॰आधिष्ठित॰] ॰आदिष्ठित॰ A, ॰आधिपति॰ CG 72d. ॰भास्वरा] ॰भास्वराः GH, ॰भासुरा CDF, ॰भासुराः JK 73a. प्राकृत॰] प्राकृतो AB, प्राकृतं EHJK, प्रकृतो C, प्रकृतौ F 73a. ॰जन॰] ॰जान॰ CF 73a. ॰कीर्णा] ॰कीर्णां H 73a.] प्रकृत्यस्थजनाकीर्णा G 73b. कलाध्वान॰] कलाध्वर॰ F, कलाध्वनि॰ C 73b. ॰समावृता] ॰समावृताः AB, ॰समाश्रिता FHJK 73c. ॰शक्ति॰] ॰शक्तिः B 73c. ॰विष्टा] ॰विष्टो ABCD, ॰विष्टौ H, ॰वृष्टा F 73d. रौद्रभाव॰] रौद्रासाव॰ A, रौद्रभावं C 74a. अस्थि॰] अस्ति॰ AE 74b. प्राकृतार्थ॰] प्रकृतार्थे HK, प्रकृतार्थ॰ J 74b. ॰विनाशनी] ॰विनाशिनी JK, ॰विनाशानी F, ॰प्रनाशनी G(G$_1$ corr.) 74c. साकिनीयं] शाकिनीयं CDFK, शाकिनीया E 74d. स्थूल॰] मूल॰ G 74d. ॰सूक्ष्म॰] ॰सूक्ष्मा॰ C 74d. ॰परान्तगा] ॰परान्तगाः AB, ॰परानुगा DG 75a. दक्षे] दक्ष॰ ABDEF, हले C 75a. ॰पत्त्रे] ॰पत्त्र H 75b.] = 67b 75b. प्रालेया॰] प्रालया॰ F, प्रलया॰ D 75b. ॰वलि॰] ॰चल॰ C 75c. कदाचिन् ऽनेक॰] कादाचिदेक॰ A, कदाचिदेक॰ B, कदाचिदनेक॰ D, कदाचिन्नैक॰ G, कदाचिन्नैव॰ F, काचिदनेक॰ HJK 75c. ॰रूपाभा] ॰रूपा D, ॰रूपाभां BC, ॰रूपा सा FG 75d. उपाधि॰] उषाधि॰ A 75d. ॰गोचरा] ॰गोचराम् ABE, ॰गोचना F 76a. तत्त्वाध्व॰] तत्त्वार्थ॰ ABE 76a. ॰स्था] ॰स्थाम् BEG 76b. ॰शोभिता] ॰शोभिताम् AB, ॰शोभिताः J 76c. पुंजनाकृत॰] पुञ्जनाकृत॰ A, युज्जनाकृत॰ B, युंजनांकृत॰ K, पूजनाकृत॰ C, पूजनाकृति॰ FG, पूजन्(आस्तिक्य) D(rest D$_1$), पुंजनावृति॰ E 76c. ॰सम्पूर्णा] ॰सम्पूर्णां AB, ॰संकीर्णा DEFHJK 76d. महास्त्रौघ॰] महास्त्रोघ॰ AH 76d. ॰वृता] ॰वृतां ABE, ॰वृताः D 77a. मज्ज॰] मञ्ज॰ B, मज्या C 77a. ॰बीजाशिनी] ॰वीर्यासनी HJK, ॰वीर्याशिनी C 77b. शक्ति] शक्तिः D 77b. शाम्भवी] सम्भवा FGHJK, साम्भवी AD, शाम्भवम् E 77c. घटा॰] षट्॰ C 77d. षडध्वान॰] षडाध्वान॰ DHJK, षडध्वर॰ F, षडाधार॰ C 77d. ॰विधायिकाः] ॰विधायिका ABCDJ 78a. तत्र मध्ये] तत्र मध्य॰ G, तन्मध्यसं॰ DF, तन्मध्ये सं॰ E 78c. सा] स C 78c. पतिः] पतिं K, पति D, पतिर् F 78c. सर्व॰] om. F 78c. ॰योगीनां] ॰योगिनां G, ॰योगिनीना F 78d. योगेशी ऽनन्त॰] योगेस्यनन्त॰ K, योगेश्यानन्त॰ T, योगेस्यो नन्त C, योगेशी नव F, योगेशा नव G, योगेशीनंतु H, योगेशीनां तु D, योगेश्वीनान्तु B, योगीशीनां तु A 78d. ॰विग्रहा] ॰विग्रहम् AB

कम्बमालविकोऽन्ताभिरावृता मध्यसंस्थिता ।
ऽनुग्रहन्ति पुनस्तास्तु षडध्वानप्रयोगतः॥ ७९ ॥
भूतं भावं तथा शाक्तमाणवं रौद्र शाम्भवम् ।
क्रमादनुग्रहन्त्येतास्तत्त्वादौ भुवनादितः॥ ८० ॥
दक्षिणाध्वानसंस्थास्ताः कृन्तयन्ति महाम्बिकाः ।
उत्तरस्थाः प्रकुर्वन्ति श्रेयं चामृतसम्भवम्॥ ८१ ॥
वज्रपद्मासनासीना घटाम्बोदधिमध्यगाः ।
अमृतौघतरङ्गौघैः स्रावयन्ति चराचरम्॥ ८२ ॥
अस्या रूपं च माहात्म्यं साधनं सिद्धिलक्षणम् ।
पुरतः कथयिष्यामि इदानीं खेचरीं शृणु॥ ८३ ॥

इति कुलालिकाम्नाये श्रीकुब्जिकामते षट्प्रकारे योगिनीनिर्णयो नाम पञ्चदशमः पटलः॥ १५ ॥

79a. °लविकोऽन्ताभिर्] °लम्बिकान्ताभिर् ed.

79a. कम्बमालम्°] कम्बमाल° ABCDGHK 79a. °विकान्ता°] °विको न्ता° AB, °विकान्त° K, °किकान्त° J, °विकान्ना° E, °विकोनिश् F 79a. °भिर्] °भिश् DEHJK, °निर् G, च F 79b. आवृता] चावृता DEHJK 79b. °संस्थिता] °संस्थिताः EF 79c. ऽनुग्रहन्ति] अनुग्रहन्ति DGHJK, अनुग्रहन्ती C, अनुगृह्णन्ति F, अनुग्रहं E 79c. पुनस्तास्तु] पुनस्तात्तु E, पुरस्था तु G(°स्थाः G_1), पुरस्ता तु C, ताश्चैव F 79d. °अध्वान°] °आध्वान° C, °अध्वर° F 79d.] सा षडध्वानयोगतः E 80a. भूतं] भौतं F 80a. भावं] भाव H 80b. आणवं] आनव A, आनवं J, आशवं F 80b. शाम्भवम्] शाम्भवे F 80c. क्रमादनु°] क्रमानु° B 80c. °ग्रहन्त्य्] °ग्रहान्त्य् C, °ग्रहंज्या° E 80c. एतास्] एता AD, ताश् E 80c.] क्रमेण ह्यनुगृहन्ति F 80d. °आदौ] °आदि F, °आन्तं G°आर्थ E, °आहौ D 80d. °आदितः] °आदिति A, °आदिभि B, °आवधि F, °आवधिः J, °आन्तिकम् K 81a. दक्षिणाध्वान°] दक्षिनध्वान° C, दक्षिणोध्वनि° F 81a. °संस्थास्] °संस्था GH 81a. ताः] ता F 81b. कृन्तयन्ति] कृतयन्ति DG, क्रितयन्ति E, कृतयन्ती C, कृतं यन्ति K, कृतन्ति च F 81b. महाम्बिकाः] महाम्बिका AB, महाम्बिके: F, षडम्बिकाः DE(°का D) 81c. °स्थाः] °स्था ABCEHJK, °स्था तु D 81d. श्रेयं] श्रेयाञ् AB, श्रेयाश् J, श्रेयश् FK, श्रेयो G 81d. चामृत°] वामृत° G 81d. °सम्भवम्] °सम्भवां B, °सम्भवाः F, °सम्भवा J, साम्भवाः A, °शाम्भवान् H, °शाम्भवा K, °शाम्भवम् E 82b. °आम्बोदधि°] °आम्बोनिधि° FG 82b. °गाः] °गा ACDGJ 82c. °तरङ्गौघैः] °तरङ्गोघै B, °नरङ्गौघैः A, °तरङ्गोघैः JK, °तरङ्गाघैः H, °तरेङ्गोघैः D, °तरं मोघैः G, °तरं दाघै F, °रतङ्गोघैः C 82d. स्रावयन्ति] स्रावयन्ती CE 82d. °चरम्] °चरान् B 83.] om. F 83a. अस्या] आसां BHK, आशा J 83a. रूपं] रूप्यं B 83a. च माहात्म्यं] च महात्म्यं D, माहात्म्यं च G, महात्म्यं च C, महात्म्यं E 83c. पुरतः] पुनः तत् D 83d. इदानीं] इदानी AH 83d. खेचरीं] खेचरी ABD, खेचरां C Col. कुला°] श्रीकुला° A, श्रीमत्कुला° FG Col. श्रीकुब्जिकामते] श्रीमत्कुब्जिकामते J, श्रीलघ्विकामते E, om. HK Col. °प्रकारे] °प्रकार C, °प्रकाराधिकारे ABG(°रो G), °प्रकारविधाने DF(°न° F) Col. योगिनीनिर्णयो] निर्णयो C, योगिनीलिलयो F, om. G Col. नाम] नामः AHJ Col. पञ्चदशमः] पञ्चदशः ABG, पञ्चदश F, चतुर्दशमः DE Col. पटलः] पटलः॥ १४ ॥ E

श्रीभैरव उवाच॥
भुवनाङ्कुरसंयुक्तं पदपत्त्रविभूषितम्।
वर्णकण्टकसङ्कीर्णं मन्त्रच्छिद्रसमन्वितम्॥ १॥
कलासूत्रचितं दिव्यं तत्त्वग्रन्थ्युपरिस्थितम्।
कोटिकोटिशतायामं चतुर्विंशदलायतम्॥ २॥
व्योमोदार्णवमध्यस्थं नीलाञ्जनसमप्रभम्।
सहस्रादित्यसङ्काशं कालाग्निरिव वर्चसम्॥ ३॥
तत्रोर्ध्वे मण्डलान्याहुश्चतुर्विंशमनुक्रमात्।
क्षेत्रोपक्षेत्रसन्दोहान्पूर्वादौ पार्थिवादितः॥ ४॥
क्षेत्रे द्वे चोपक्षेत्रे द्वे सन्दोहे द्वे विजानतः।
दलोपरि विराजन्ते चतुःषट्कं दिशादितः॥ ५॥
अट्टहासादितः कृत्वा राजगृहमपश्चिमम्।
पार्थिवादिप्रकृत्यन्तं संयोगान्मण्डलायते॥ ६॥
सौम्यादिभग्ननासान्ताः सूर्यमण्डलसंस्थिताः।
पृथग्मण्डलचक्रस्थाः खेचर्यः कुलनायिकाः॥ ७॥

0/1. श्रीभैरव] महाभैरव E 1a. भुवनाङ्कुर॰] भुवनाङ्कुल॰ FK 1a. ॰संयुक्तं] ॰मध्यस्थं E 1b. पदपत्त्र॰] पदं पत्त्र॰ D, पद्मपत्त्र॰ E, पदमन्त्र॰ F 1c. ॰कण्टक॰] ॰कण्ठक॰ ABDEHJ, ॰कणुक॰ K, ॰सङ्कट॰ C 1d. मन्त्र॰] मन्त्रश् C 2a. कला॰] काल॰ F, काला॰ J, कल॰ G 2a. ॰सूत्रचितं] ॰सूत्रमिदम् G, ॰मूत्रमिदम् F, ॰सूत्रा(र्)च्चितम् D 2b. तत्त्व॰] तत्र F 2b. ॰ग्रन्थ्यु॰] ॰ग्रन्थो॰ BCD, ॰ग्रन्था॰ A, ॰ग्रथ्य॰ F 2b. ॰स्थितम्] ॰स्थिताम् C 2c. ॰शतायामं] ॰शतायाम AB, ॰समायामं J(J_1 corr.) 2d. ॰विंश॰] ॰विंशद् F 2d. ॰दलायतम्] ॰दलायत C, ॰दलायुतम् BD, ॰दलान्वितम् JK, ॰दला(र्च)इतम् H, ॰दलैर्वृतम् F 3a. व्योमोदार्णव॰] व्योमादार्णव॰ FGK, व्योमा चार्णव॰ C, व्योमार्णवस्य ABE 3a. व्योमोदार्णवमध्यस्थं] व्योमाव्रवसंस्थं तु hypom. D 3b. ॰प्रभम्] ॰प्रभाम् B 3d. कालाग्निर्] काग्निम् B, कालाग्निम् A, कालाग्निस् D, जलाधिर् F 3d. वर्चसम्] वसम् G, वर्जणम् J, दुःसहम् F 4a. तत्रोर्ध्वे] तत्रोर्ध्वं HJ, तत्रोर्ध्व K, तत्रोर्थे A, ततोर्ध्वे CDEG, तच्चोर्ध्वे F 4a. आहुश्] आहुः DG, आहु FJ, आह E 4b. ॰विंशमनु॰] ॰विंशत्यनु॰ FHJK 4c. ॰सन्दोहान्] ॰सन्दोहा AB, ॰सन्दोहात् CDG, ॰सन्दोहैः E 4c. क्षेत्रोपक्षेत्रसन्दोहान्] क्षत्रोपाद्यसन्दोहैः F 4d. पार्थिवादितः] पार्थिवादिति B, पार्थिवावधिम् D 5a. क्षेत्रे द्वे] क्षेत्र द्वौ F, क्षेत्रेस A, द्वे क्षेत्रे DE, क्षेत्रे HJK 5a. चोपक्षेत्रे] वोपक्षेत्रे E, चोपक्षत्रे F, चैवोपक्षेत्रे HJK 5a. द्वे] द्वे च D, च F 5b. सन्दोहे] सन्दोह F 5b. विजानतः] विजानता ABC, विजानत G, च बुध्यते F 5c. दलोपरि] दत्वोपरि D 5c. विराजन्ते] विराज्यन्ते AB, विराजस्ते H, विजानन्ते C 5d. चतुः॰] चतुष्॰ E, चतुष्कं D 5d. ॰षट्कं] ॰षट्क॰ DEG, ॰षट्का॰ C, ॰षट्प्राग्॰ F 5d. दिशादितः] ॰दिसोदितः C 6a. अट्ट॰] अट॰ A 6a. ॰हासादितः कृत्वा] ॰हासं च कृत्वादौ F 6c. ॰अन्तं] ॰आन्तं J, ॰अन्त D 7a. ॰न्ताः] ॰न्ता ABD, ॰न्वा C 7b. ॰स्थिताः] ॰स्थिता BCD 7c. पृथग्॰] पृथक्॰ AB, पृथङ्॰ C 7c. ॰मण्डल॰] ॰मण्डला A 7c. ॰चक्रस्थाः] ॰चक्रस्था CDEH, ॰चक्रस्थं J, ॰मध्यस्था AB 7c. F repeats 7c 7d. ॰चर्यः] ॰चर्य ABDH, ॰चर्या C, ॰चर्याः E 7d. ॰नायिकाः] ॰नायिका CDEF

सोममण्डलमध्ये तु द्वात्रिंशान्ये महाबलाः।
कुब्जिकाङ्गसमुद्भूताः प्रचण्डोग्रा गुणोत्कटाः॥ ८॥
चण्डा घण्टा महानासा सुमुखी दुर्मुखी बला।
रेवती प्रथमा घोरा सौम्या भीमा महाबला॥ ९॥
जया च विजया चैव अजिता चापराजिता।
महोत्कटा विरूपाक्षी शुष्का चाकाशमातरा॥ १०॥
सेहारी जातहारी च दंष्ट्राली शुष्करेवती।
पिपीलिका पुष्पहारी अशनी सस्यहारिका॥ ११॥
भद्रकाली सुभद्रा च भद्रभीमा सुभद्रिका।
द्वात्रिंशद्गुणशालिन्यश्चक्रेश्वर्या महाम्बिकाः॥ १२॥
सोममण्डलमध्यस्था वह्निस्थास्तु ततः शृणु।
खगेश्वरपतीनां तु पतिमात्र्यो ऽत्र संस्थिताः॥ १३॥
असिताङ्गतनूद्भूताः क्रियारूपाः परापराः।
कुर्वन्ति विविधां सृष्टिं त्वरितं लाघवे स्थिताः॥ १४॥
श्रीकुब्जिका उवाच॥
त्वरिताशब्दं कथं देव खञ्जीशब्दं किमुच्यते।
कुब्जाशब्दं कथं प्रोक्तं कथं तन्मण्डलागणः॥ १५॥

8a. ०मध्ये तु] ०मध्यस्था F 8b. द्वात्रिंशान्ये] द्वात्रिंशान्या HK, द्वारसान्या J 8b. ०बलाः] ०बला K 8b. द्वात्रिंशान्ये महाबलाः] अन्य द्वात्रिंशदुद्बला F 8c. कुब्जिकाङ्ग०] कुब्जिकाब्वा० F, लघ्विकाङ्ग० E 8c. ०भूताः] ०भूता ABCDE 8d. प्रचण्डोग्रा] प्रचण्डोग्र० ADFH, प्रचण्डा प्राक्० J, प्रचण्डा प्रा० K 8d. गुणोत्कटाः] गुणोत्कटा D, गुणोक्षणः E, गुणोज्वलाः HJK 9a. चण्डा] चण्ड० C 9a. घण्टा] घण्ठा ADEHJK 9b. सुमुखी] सुमुखा D 9b. दुर्मुखी] मुर्मुखी F 9b. बला] बलाः B, चला J 9c. रेवती] रैवती BHJK 10b. अजिता] जयन्ती J 10b. चापराजिता] चापराजिताः F, अपराजिता AB 10c. विरूपाक्षी] विरूपाक्षा F 10d. चाकाश०] om. D 10d. ०मातरा] ०मातराः CHJK, ०मातरः DEG, ०मातृका F 11a. सेहारी] सहारी FG, सेहाती K, सेहारिका D 11b. दंष्ट्राली] दंष्ट्रारी FG 11b. शुष्क०] शुष्ट० F 11b. ०रेवती] ०रैवती BHJK 11c. पिपीलिका] पिप्पीलिका AD, पिप्पली C 11c. पुष्पहारी] प्रष्टहारी G, शुष्कहारी FG_1, पुष्पहारी च A 11d. अशनी] असनी AEHJK, आसनी D 11d. सस्य०] शस्य० BEHK, शस्प० C 12a. सुभद्रा] शुभद्रा G 12b. भद्रभीमा] भद्रा भीमा EFH, भद्धा भीमा J, भीमा भद्रा K 12b. सुभद्रिका] सुभद्रका HJ 12c. द्वात्रिंशद्०] द्वात्रिंश० CDEH(corr. H_1) 12c. ०शालिन्यश्] ०शालिन्यः G, ०शालिन्यो C, ०सालिन्यो HJ, ०सालिन्यः K, ०सालिन्याश् E, ०सालिन्यश् D, ०मालिण्यश् A 12d. ०श्वर्या] ०श्वर्यो EH, ०श्वर्ये J 12d. महाम्बिकाः] महाम्बिका ABE 12d. H repeats 12cd (H_1) 13a. सोम०] सौम्य० A 13b. ०स्थास्] ०स्थां AD, ०स्थान्० F, ०स्था BEJ 13b. तु ततः] तु अतः B, तुमतः A, त्वमतः E, अतः D, आश्रतः F 13c. खगेश्वर०] खगेश्वरी० AB 13d. पतिमात्र्यो ऽत्र] परिमात्रात्र HJK, परिमात्रा तु C, पतिमार्यो तु E, परिमाना तु G, परिमात्यन्त D, मातरस्ताः F 13d. संस्थिताः] संस्थिता D, प्रकीर्तिताः F 14a. असिताङ्ग०] अशिताङ्ग० J 14a. ०तनूद्भूताः] ०तनोद्भूताः A, ०तनौ भूता D, ०तनूद्भूता EF, ०समुद्भूताः K 14b. ०रूपाः] ०रूपा CEJ, ०रूप D 14b. परापराः] पराः B(B_1 corr.), परापरा CDE 14c. कुर्वन्ति] करोति CDE 14c. विविधां] विविधा A, विविधाः B 14d. om. F 14d. स्थिताः] स्थिता BCE, स्थितं D 14/15. श्रीकुब्जिका उवाच] om. F, श्रीकुब्जिक उवाच DHJ, श्रीकुब्जिकोवाच G, देव्युवाच E 15a. ०शब्दं] ०शब्दः ABFG(G_1 corr.), ०शब्द EJ, ०ष्टकः D 15a. कथं] कं D 15b. खञ्जी०] खञ्जि० CEF, खजि० D 15b. ०शब्दं] ०शब्द DE, ०शब्दः F 15c. कुब्जा०] कुज० D, कुब्जी० E 15c. ०शब्दं] ०शब्द EJ, ०शब्दः F 15c. प्रोक्तं] नाथ DEF 15d. ०मण्डलागणः] ०मण्डलो गणः DEF, ०मण्डलो गणम् A, ०मण्डले गणम् CG

कथं रूपं महेशान्याः सर्वमेतद्यथाक्रमम् ।
आचचक्ष्व प्रयत्नेन येन भ्रान्तिर्विनश्यति ॥ १६ ॥
श्रीभैरव उवाच ॥
साधु देवि महादुर्गे किं न बुध्यसि पार्वति ।
यदस्मात्त्वमिहायाता तत्किं ते वेदितं न हि ॥ १७ ॥
वालाग्रशतभागस्य विभिन्नस्य सहस्रधा ।
अस्य कालविभागस्य त्वरात्सञ्चरसे यथा ॥ १८ ॥
तथा त्वं त्वरिता नाम अशेषार्तिविनाशिनी ।
खञ्जिनी कथिता तुभ्यं वारं वारं पुनः पुनः ॥ १९ ॥
यस्या मध्यगतं विश्वं विश्वमध्यगता तु या ।
खञ्जिका तेन सा प्रोक्ता सूक्ष्मे वस्तुनि सूक्ष्मगा ॥ २० ॥
एषा ते खञ्जिका ख्याता कुब्जिनीं शृणु साम्प्रतम् ।
अन्वर्थसंज्ञिका नाम एका त्वं तु कुलेश्वरि ॥ २१ ॥
स्थूलसूक्ष्मे परे तत्त्वे व्यक्ताव्यक्ते निरामये ।
सर्वं व्याप्तमिदं देव्या सा च त्वं किं न बुध्यसि ॥ २२ ॥

16a. रूपं] रूप CE 16a. °शान्याः] °शान्या E, °शान D 16b. सर्वम्] सर्वाम् C 16c. आचचक्ष्व] आचक्ष्व च HJ, आचक्ष्व मे K, आचक्ष्व म F 16d. भ्रान्तिर्] प्रान्तिर् F 16/17 श्री°] om. E 17a. साधु देवि] शृणु देवि AF, साधु साधु J 17a. महादुर्गे] महादेवि J, महाभागे F 17b. किं न बुध्यसि पार्वति] किं न पार्वति बुध्यसे F 17c. यदस्मात्] यस्मा E, यस्मात्तु HJ, यस्यां तु K, तस्मात् D 17c. त्वम्] त्वद् F 17c. इहायाता] इहायातं G, इहमायाता CE, इह यायात D, इतमायातं F 17d. वेदितं] विदितम् G 17d. तत्किं ते वेदितं न हि] किन्तेन विहितं न हि C 18a. वालाग्र°] वालग्र° F, चालाग्रं B 18a. °शतभागस्य] °स(···)भागस्य B, °सद्भागस्य C 18d. त्वरात्] त्वरा B, त्वरां A, त्वरत् EF, त्वर HK, त्वरं J, त्वरितं D 18d. सञ्चरसे] संचरमे F, संहरते E 18d. यथा] यतः F 19a. तथा] तया E, अतस् G, तेन F 19a. त्वं] ते HJK, त F 19a. नाम] नाय F 19b. अशेषार्ति°] अशेषार्थार्त्ति° DG(G_1 corr.), अशेर्षे H, अषेषार्थ JK, अशेषान्ते AB 19b. °विनाशिनी] °विनाशनी ACF, °विनासति H, °निवासिनी B 19c. खञ्जिनी] खञ्ननी A, खञ्नीति DE 19d. वारं वारं] वाराद्वारम् D, वाराद्वारां E, वारं वारं वारं B 20a. यस्या] यस्य EG, यत्रो F 20a. मध्य°] मध्या° J, दल° F 20a. °गतं] °सतं C 20b. °मध्य°] °मध्ये G 20b. °गता] °गतान् CE 20b. तु या] नु या H, च या F, तथा E 20c. खञ्जिका] खञ्जिनी HJK 20c. खञ्जिका तेन सा प्रोक्ता] तेन सा लघ्विका प्रोक्ता DE 20d. सूक्ष्मे] सूक्ष्म° DEK 21a. एषा ते] एषा सा DE 21a. खञ्जिका] कुब्जिका CGHJK, लघ्विका DE 21a. ख्याता] नाम C 21b. कुब्जिनीं] कुब्जिकां F, कुलाली CHJK, कुलालीं G 21c. अन्वर्थ°] अन्वर्थं B, अत्वार्थ° K, अत्वर्थ° DE, अनुत्व° C 21c. °ज्ञिका] °का F, °ज्ञका E, °ज्ञया D 21c. नाम] नामम् C 21d. एका त्वं] एकत्वं J, ऐकात्वं E, एकार्थं CDG, एषा त्वं F 21d. कुलेश्वरि] कुलेश्वरी AB, कुजेश्वरि DE, महेश्वरि F 22a. स्थूल°] स्थूले J 22a. सूक्ष्मे] °सूक्ष्म BCDEGK, °सूक्ष्मा F 22b. व्यक्ता°] व्यक्त° D 22b. °व्यक्ते] °व्यक्त E 22c. सर्वं] सर्व° BFGJ, शब्द° E 22c. देव्या] देव्याः B, व्या F, विश्वं HJK 22d. सा] तां F 22d. बुध्यसि] बुध्यसे DF

बृहत्कायो यदा कश्चित्स्वल्पे व्याचरते गृहे।
कुञ्चिताङ्गो विशेद्यस्मात्तद्वदेषा महेश्वरी॥ २३॥
चतुर्द्वादशधाधारं ग्रन्थौ षोडशकान्वितम्।
वडवास्यं त्रिशूलोर्ध्वं त्रितत्त्वं तु कलान्तगम्॥ २४॥
निदिध्यास्यं श्रुतं देश्यमेतत्कौलेश्वरं तनुम्।
यस्योदरगतं तच्च तस्य किमपरं परम्॥ २५॥
कूटभूतं तु तन्मध्ये यस्मात्सा कुटिलीतया।
गतानेककुलोद्भिन्ना इच्छेयं पारमेश्वरी॥ २६॥
तेन त्वं कुब्जिका प्रोक्ता परा सर्वेषु वस्तुषु।
तत्रेदं दुर्लभं देवि सुगोप्यं प्रकटीकृतम्॥ २७॥
वेदसिद्धाः पशुश्चोर्ध्वे ऊर्ध्वं वामे पशुत्वता।
वामं दक्षिणमार्गस्य दक्षिणं कुलशासने॥ २८॥
तं तु योन्यार्णवे लीनं योनिः श्रीकुब्जिकामते।
अतो ऽर्थं गोपितं तन्त्रं न कस्यचिन्मयोदितम्॥ २९॥
रभसाविष्टभावेन तवाद्य प्रकटीकृतम्॥ ३०॥

24c. वडवास्यं] वडवाख्यं ed.

23a. बृहत्कायो] बृहत्कूपो C 23a. यदा] यथा CDEFG 23a. कश्चित्] कश्चि FG 23b. स्वल्पे] स्वल्पं GJ, स्वल्पां CK, स्वल्पो D 23b. व्याचरते] व्याहरते K, व्यापरते CDEGJ, व्यामृयते F 23b. गृहे] गृहो F, गृहां CDEGHJK 23c. °ङ्गो] °ङ्गं AB, °ङ्गा F 23c. विशेद्] विशत्° AB, भवेद् HJK 23c. यस्मात्] यद्वत् FG 23d. तद्वद्] तद्वाद् C 23d. एषा] एशा BCK, °ओषा J 23d. महेश्वरी] महाश्वरी A, महेश्वरि CDJ 24a. चतुर्°] चतु° B 24a. °दशधाधारं] °दशधाधार H, °दशधापारं K, °दशधाधारो FG, °दशमाधारम् CE, °दशमाधार D 24b. ग्रन्थौ] ग्रन्थो ADK, ग्रन्थि FG 24c. वडवाख्यं] वाडवाख्यं H, वाडवास्या A, वाडवा(स्य्· · ·) B, वडवास्य CD, वडवास्यं E 24c. °शूलोर्ध्वं] °शूलोर्ध A 24d. कलान्तगम्] कालान्तगम् A, कालानुगम् D, कुलान्तगम् FGK 25a. निदिध्यास्यं] A, विदध्यास्य J, विदध्यास्यं CEG, विदव्यास्यं F, विदवास्य D, तद्देव्याश्यं B(rest B_1), तद्दृव्यास्या H, त(द्द)एव्याम्य K 25a. देश्यम्] देस्यम् AG, दृश्यम् F, तस्य DE, भद्रे J 25b. कौलेश्वरं तनुम्] कौलेश्वरी न तु F 25c. तच्च] तं च DE 25c. यस्योदरगतं तच्च] यस्मात्तच्चोहरगतम् F 25d. तस्य] तस्या E, तस्याः F 25d. तस्य किमपरं परम्] तस्य किमतः परं पदम् D 26a. तु तन्मध्ये] तनुर्मध्ये E, तमोमध्य F 26b. यस्मात्सा] यस्माच्च CHJK, यस्याच्च G, यस्या या F, यस्यात्सा E, यस्याः सा B, यस्या सा A 26b. कुटिली°] कुटली° ABCK, कुण्डली° DJ 26b. °तया] °तयो A, °तयोः BCF, °त्वये E, °कृता G 26c. गतानेक°] गतान्नक° D, गतानक° F, गता तेन C 26c. °कुलो°] °कुला° A(corr.) 26c. °भिन्ना] °भिन्नाद् BCDG 26d. इच्छेयं] चेच्छेयं HJK, इत्थं यं E, इध्ययं F 27a. तेन त्वं] तेन ते CE, तेन सा AB 27b. परा] पर D, परं ABCE 27c. तत्रेदं] तत्रैदं B, तत्रेद D, तन्त्रेदं J, तत्रं तु F 27c. देवि] इदं F 27d. सुगोप्यं] सुगोप्य D, तद्गोप्यं G 28a. °सिद्धाः] °सिद्धा ABCDHK, °सिद्धः FG 28a. पशुश्] पशु J 28a. चोर्ध्वे] चोर्ध्व E, चोर्ध्वम् G, चोर्द्गम् F 28b. ऊर्ध्वं] om. D, ऊर्ध्वग् A 28b. पशुत्वता] पशुस्तथा FG 28b. ऊर्ध्वं वामे पशुत्वता] ऊर्ध्वाम्नाये पशुत्वया C 28c. वामं] वामो F, वाम CGK 28c. °मार्गस्य] °मार्गे तु G 28c–41d. rep. F(F_1) 28d. दक्षिणं] दक्षिण AG, दक्षिणः F 28d. °शासने] °शसनम् A 29a. तं तु] तत्तु C 29a. योन्यार्णवे] योर्णव F, येर्णव F_1 29a. लीनं] लीन A, लीने D, हीनं CEFG 29b. योनिः] योनि A, योनिस्तु D 29c. अतो ऽर्थं] अतो ऽर्थ DF, अतो ऽर्थं A, अतो ऽसो HJ, श्र्थं E 29c. तन्त्रं] तन्तु G 29d. न कस्यचिन्] न कस्याचिन् HJ, न कस्यापि F 29d. मयोदितम्] मयोदिताम् AB 29d. न कस्यचिन्मयोदितम्] मयोक्तं न तु कस्यचित् E 30a. रभसा°] रसा° J, रसभा° F 30a. रभसाविष्टभावेन] न तस्याविष्टभावेन तं C 30b. तवाद्य] तवाद्यं A, तवाय्व J

श्रीकुब्जिका उवाच॥
सूर्यसोमस्थितिः प्रोक्ता वह्निस्था नावधारिता।
कथं सा कुरुते सृष्टिं को ऽसिताङ्गः कुलेश्वरः॥ ३१॥
श्रीभैरव उवाच॥
कुब्जेशि श्रूयतां सृष्टिर्यथावस्था प्रपद्यते।
असिताङ्गो महेशानस्ततोर्ध्वे मण्डलोपरि॥ ३२॥
सोममध्ये रविस्थानं सूर्यमध्ये शिखिः स्थितः।
तत्र मध्ये ऽङ्कुरं दिव्यमसिताङ्गसमुद्भवम्॥ ३३॥
ततो निष्पद्यते सृष्टिर्विचित्रानेकरूपिणी।
तत्त्वानि च कला वर्णा मन्त्रविद्या पदः पुरा॥ ३४॥
विसृजन्ति महानन्दं शक्तिभैरवमण्डलम्।
पञ्चविंशतिमध्यादौ षोडशैवाष्ट चान्तिमाः॥ ३५॥
भैरवानन्दशक्तिस्थमसिताङ्गकुलेश्वरम्।
आदिमण्डलमध्यस्थं सिद्धैः षोडशभिर्वृतम्॥ ३६॥
आदियोनिपुरस्थं तु मण्डलं खेचरात्मकम्।
अस्य पूजाविधानेन आज्ञायोनिफलं लभेत्॥ ३७॥

31b.] वह्निस्थानावधारिता ed.

30/31. श्रीकुब्जिका उवाच] श्रीकुब्जिक उवाच DJ, श्रीकुब्जिकोवाच FG, देव्युवाच E 31a. सूर्यसोम॰] सोमसूर्य॰ DG, सोमसूर्यः F 31a. ॰स्थितिः] ॰स्थिति ABCD 31a. प्रोक्ता] प्रोक्ताः D 31c. सा] स AF, सः B 31c. सृष्टिं] सृष्टि A, सृष्टिः DE 31d. को] (को) G, का F_1, सो HJ, शो K 31d. ऽसिताङ्गः] ऽसिताङ्ग HJK, ऽसिताङ्गो C, ॰त्सिताङ्गः D, ॰त्सिताङ्गो E 31d. कुलेश्वरः] कुलेश्वर BHJK, कुजेश्वरः D, महेश्वर F 31/32. श्री॰] om. E 32a. कुब्जेशि] कुब्जीशे HJK, कुब्जीशी C, कुजेषी D, लघ्वीशि E 32a. सृष्टिर्] सृष्टि AH, सृष्टिम् FGK 32b. ॰स्था] ॰स्थाः E 32b. प्रपद्यते] प्रजायते C, प्रज्ञयते G 32b. यथावस्था प्रपद्यते] असिताङ्गं सृजेद्यथा AB, भ्रान्तिनिर्नासनं यथा F 32c. असिताङ्गो] असिताङ्ग ABDEFH, असिताङ्गं C 32c. ॰शानस्] ॰शान CEHJK, ॰शानिस् F, ॰शान्या D 32d. ततोर्ध्वे] तत्त्वोर्ध्वे ABE, ततोर्ध्व K, ततोर्ध्वं G, तुतोर्ध्वे D, सूतोर्ध्वे C 32d. मण्डलोपरि] मण्डले परि A 33a. ॰मध्ये] ॰मध्य F 33a. ॰स्थानं] ॰स्थाना HK, ॰स्थानी J, ॰स्थानाद् C 33b. सूर्यमध्ये] रविमध्ये CFG, सोममध्ये BEJ 33b. शिखिः] शिखी FG 33c. मध्ये] मध्या॰ B, ध्या D, मध्य E 33c. ऽङ्कुरं दिव्यम्] ऽङ्कुरो देव्या F 33d. असिताङ्ग॰] अशिताङ्ग॰ K, असिताङ्गं A, असिङ्ग FF_1 33d. ॰भवम्] ॰भवः FG 34a. ततो] तत्र DEF 34a. निष्॰] निः॰ HJK, सिष्॰ A 34a. ॰पद्यते] ॰पाद्यते G 34a. सृष्टिर्] सृष्टि AFG, सृष्टिः D 34b. विचित्रानेकरूपिणी] अनेकाकाररूपिणी HJK 34c. वर्णा] वर्णान् F 34d. मन्त्र॰] मन्ता EHJK 34d. ॰विद्या] ॰विद्याः FHJK 34d. पदः पुरा] पद पुरा B, पदं पुरा E, परः पुरा A, परापरा H, परापराः K, पगाध्वराम् J, पदानुगाम् D, परं पदम् F 35a. विसृजन्ति] विसृजति D 35a. ॰नन्दं] ॰नन्द BF_1, ॰नन्दे F 35b. ॰मण्डलम्] ॰मण्डलात् F, ॰मण्डलान् D 35c. ॰विंशतिमध्यादौ] ॰विंश च यद्धाप्तः F(आप्त F_1) 35d. ॰शैवाष्ट] ॰शैश्वाष्ट CE, ॰शे चाष्ट HK, ॰शो चाष्ट J, ॰शैव F 35d. चान्तिमाः] चान्तिमा AB, रान्तिमा G, मन्तिमाः E, वन्तिमाम् D, पदान्तिमाः F 36a. ॰शक्तिस्थम्] ॰शक्तिस्थाम् EJ, ॰शक्तिस्तु G(G_1 corr.), ॰शक्ति F(॰शक्तिस्थम् F_1) 36b. असिताङ्ग॰] असिताङ्गं BE, असिताङ्गे C, अशिताङ्ग॰ J 36b. ॰कुलेश्वरम्] ॰कुलेश्वरः HK 36c. ॰मध्य॰] ॰मध्ये J 36d. सिद्धैः] सिद्धः AB 36d. वृतम्] युतम् CG, यतम् A, आवृत D 37a. आदियोनि॰] कादियोनि॰ B 37a. तु] च G, तं E 37b. मण्डलं] मण्डल॰ A 37c. अस्य] तस्य D, अन्य॰ F 37d. आज्ञायोनि॰] आज्ञायोग॰ FG

आदिमण्डलकं ह्येतत्प्रवरं ह्युत्तमोत्तमम्।
अत्रोत्पन्नानि सर्वाणि मण्डलानि ह्यनेकधा॥ ३८॥
पञ्चविंशात्मकं मध्ये मण्डलानां तदादिमम्।
चतुःसिद्धान्वितैकैकं विज्ञेयं पञ्चविंशकम्॥ ३९॥
वालादौ खड्गपर्यन्तं मण्डले मण्डले तु तम्।
एषान्यत्पञ्चकं देवि कुलविद्या कुलाध्वरे॥ ४०॥
भुजङ्गक्रूरसंयुक्ता त्रिमूर्तिगुणधारणा।
सामान्या सर्वसिद्धानां पञ्चविंशतिमण्डले॥ ४१॥
मण्डलोद्भृतदेहा सा क्रियाकालगुणोत्तरा।
चतुर्भिः सहिता देवी सृजते वर्णसागरम्॥ ४२॥
ककारादौ मपर्यन्तं यकारादौ हमन्तिमम्।
अत्र मन्त्राः समुत्पन्ना विद्यामुद्रागणो महान्॥ ४३॥
देवीदेहात्समुत्पन्ना सा देवी मण्डलोद्भवा।
चतुर्विंशकमध्यस्था षट्चतुष्कविभूषिता॥ ४४॥
वह्निमण्डलमध्यस्था बहुरूपा अरूपिणी।
बर्बरोरुह पिङ्गाक्षी दन्तुरा बृहदोदरा॥ ४५॥
नीलमेघप्रभा भीमा गम्भीराभरणोज्ज्वला।
वेदैः कृतशिरोमाला सषडङ्गपदक्रमात्॥ ४६॥

38b. प्रवरं] प्रवर J, प्रवरः E, प्रवलं FG 38b. उत्तमोत्तमम्] उत्तरोत्तरम् GK(G_1 corr.), अन्तरोत्तरम् J, शुभमुत्तमम् E 38d. मण्डलानि] मण्डलान्यम् G 38d. ह्य] om. CEG 39a. °विंशात्मकं] °विंशात्मक° AD, °विंशादिमम् F 39b. तदादिमम्] तदादिकम् C, तथादिमम् F, तदान्तिमम् J, तु आदितः G 39c. °न्वितैकैकं] °न्वितैः कैकम् E, °न्वितमेकैकम् D, °न्वितं सर्व F(°न्वितं सर्वं F_1), °न्वितं कौलम् C 39d. विज्ञेयं] विज्ञेयः A 39d. °विंशकम्] °विंशकः A 40a. वालादौ] वालादि F 40a. खड्ग°] खञ्ज° J, षड्क° E 40a. °न्तं] °न्त B, °न्ता F 40b. मण्डले मण्डले] मण्डले J 40b. तु तम्] नु ते F 40c. एषान्यत्] एषान्य D, एषाऽन्यत् C, शेषान्यत् FGHJ, शेषान्य K 40d. °विद्या] °विद्यां CHJK 40d. कुलाध्वरे] कुलध्वरे F 41–44b. om. C 41a. भुजङ्गक्रूर°] भुजङ्गाङ्कुर° F 41a. °युक्ता] °युक्तं J 41b. °धारणा] °धारणाम् D, °धारिणी E, °शालिनी G(corr. G_1) 41b. त्रिमूर्तिगुणधारणा] विमूर्तिगुणारिणी FF_1 41c. सामान्या सर्व°] सामान्यं सर्व° ABG, सामान्यार्ध° J 41c. °सिद्धानां] °सिद्धीनाम् G, °सिद्धातम् F 41d. °मण्डले] °मण्डलम् E 42a. मण्डलोद्भृत°] मण्डलोभृत° CDEG, मण्डलैर्भृत° HK, मण्डलेर्भृत° F, मण्डलेतभृत° J, मण्डलावृत° AB 42a. °देहा सा] °देहेशा J 42b. क्रियाकाल°] क्रियाकार° G 42b. °गुणोत्तरा] °गुणोत्तरे DHK, °गुणान्तरा F 42c. देवी] देवि DG 42d. सृजते] सृजन्ते J 42d. °सागरम्] °सङ्गरम् JK 43a. ककारादौ] ककारादि F, चककारौ D 43a. मपर्यन्तं] यपर्यन्तम् F 43b. यकारादौ] यकारादि F 43b. हम°] म° D, हमा° JK, चहा° F 43b. °न्तिमम्] °न्तिमः G, °न्तिकम् E, °न्तिगम् HJK 43c. मन्त्राः] मन्त्रा EFK 43c. °पन्ना] °पन्नाः H 43d. °गणो] °गणा F, °गणैः E, °ग्रनो A 43d. महान्] महां A, महात् F 44a. देवी°] देव्या° F 44a. °देहात्] °देहा E, °देह J 44b. °भवा] °भवाः A 44c. °विंशक°] °विंशति° FG 44c. °स्था] °स्थं J 44d. °ता] °ताः A, °तां D 44d. षट्चतुष्कविभूषिता] चतुषड्कसमन्वितम् F 45b. अरूपिणी] चारूपिणी D, स्वरूपिणी G, मरूपिणी HK, कामरूपिणी C 45b.] सरूपां कामरूपिणीम् F 45c. बर्बरो°] सर्वरो° C 45c. बर्बरोरुहा पिङ्गाक्षी] पिगाक्षी बर्बरुहां F 45d. बृहदो°] बृहद्ु° D, बृहदौ° G, बृहवो° E, विपुला° F 45d. °दरा] °दराः B 46a. नीलमेघ°] नीलमेघा° F, मण्डलेघ° J 46b. गम्भीराभरणो°] भीमाङ्गाभरणो° CG, गम्भीरकिरणो° AB, गम्भीराकिरणो° EF

ब्रह्मसूत्रं महेशान्याः पुराणोद्बद्धमेखला।
ज्योतिःशास्त्राञ्जिताक्षी सा ध्वनिकर्णावतंसका॥ ४७॥
कलालम्बितहारौघा विज्ञानकटकोज्ज्वला।
शब्दपङ्कामृतोद्भिन्ना मण्डितं मुखमण्डलम्॥ ४८॥
विचित्रवसनानेका शास्त्रपट्टांशुकोमला।
आबद्धांशुकपर्यङ्का प्रमेयासनसंस्थिता॥ ४९॥
ईदृग्रूपधरां देवीं पञ्चविंशान्तमध्यगाम्।
अपरां सृष्टिकर्तारां परां षड्विंशमादिमाम्॥ ५०॥
आदिमण्डलमध्यस्थामसितोत्सङ्गगामिनीम्।
द्विभुजाभरणोपेतामेकवक्त्रां त्रिलोचनाम्॥ ५१॥
चारुबिम्बोष्ठवदनामनेकगुणशालिनीम्।
अरूपां रूपसंपन्नां तस्यान्ते रूपसम्भवाम्॥ ५२॥
इच्छारूपधरां देवीं नवात्मानेन लभ्यते॥ ५३॥
श्रीकुब्जिका उवाच॥
नवात्मानमयं सर्वं तस्यैतत्परमा परा।
सा परा लभ्यते येन स नवात्मा वद प्रभो॥ ५४॥

46c. वेदैः] वेदै E, वैदैः A 46c. कृत॰] कृता DK, कृत्वा E 46c. ॰शिरो॰] ॰शिलो॰ F 46c. ॰माला] ॰मालाः ABH, ॰आलां E 46d. सषडङ्ग॰] षडङ्ग॰ BH(H_1 corr.) 46d. ॰पद॰] ॰वदा॰ E 46d. ॰क्रमात्] ॰क्रमाः AB, ॰क्रमा DHK, ॰क्रमां EF 47a. ब्रह्म॰] ब्रह्मा॰ F 47a. ॰सूत्रं] ॰सूत्र ABDJ 47a. ॰शान्याः] ॰शान्या CDEG 47b. ॰णोद्बद्ध॰] ॰णोद्बद्धि॰ D, ॰णोद्बन्ध॰ J, ॰णोर्द्धद्ध॰ B, ॰णोबद्ध॰ K, ॰णेद्बद्ध॰ C, ॰णैर्बद्ध॰ FG, ॰णाद्बथ॰ E 47c. ज्योतिः॰] ज्योति॰ EFGHJK, ज्योत्रिस॰ D 47c. ॰शास्त्राञ्जि॰] ॰शास्त्रञ्जि॰ AGHJ, ॰शास्त्रजि॰ B 47c. ॰जिताक्षी सा] ॰जिताक्षीशा K, ॰जितात्क्षा सा E, ॰जिता सा F 47d. ध्वनि॰] ध्वनिः॰ ABG, धूनि॰ D 47d. ॰कर्णाव॰] ॰कर्णव॰ A, ॰वर्णाव॰ EF 47d. ॰सका] ॰सिता K 48a. कला॰] काला॰ FHJK, करा॰ B 48a. ॰औघा] ॰ओघा ACDG 48c. ॰पङ्कामृतो॰] ॰पञ्चामृतो॰ FG, ॰पङ्कमृगो॰ E, ॰पद्मरजो॰ D 48c. ॰तोद्भि॰] ॰तोभि॰ CJ 48c. ॰भिन्ना] ॰भिन्न D, ॰भिन्नं EFG 49a. ॰वसना॰] ॰वशना॰ B 49a. ॰का] ॰क CDEG 49a. विचित्रवसनानेका] विचित्रानममानेक F 49b. ॰पट्टांशु॰] ॰पट्टाङ्ग॰ AC, ॰पट्टाशु॰ B, ॰पट्टसु॰ HJK, ॰पटान्त॰ G, ॰पटांशु॰ G_1, ॰पढान्त॰ F 49b. ॰कोमला] ॰कोमिला D, ॰कोमिलाम् E, ॰कोज्वला F 49c. आबद्धा॰] अबद्धा॰ DE, आयुधा॰ F 49c. ॰पर्यङ्का] ॰पर्यङ्कां AB, ॰पर्यन्ता C 49d. ॰स्थिता] ॰स्थिताम् AB 50a. ॰धरां] ॰धरा AEG 50a. देवीं] देवी FG, देवि E 50b. ॰विंशान्त॰] ॰विंशन्तु C 50b. ॰गाम्] ॰गा EFGHJ 50c. अपरां] अपरा ABEFJ 50c. ॰कर्तारां] ॰कर्तारम् BEGHK, ॰कर्त्री च J, ॰कर्त्रीं च F 50d. परां] om. D, परा FHJ, तत्त्व B 50d. ॰दिमाम्] ॰दिमा D, ॰दिमम् E, ॰गतम् G 50d. षड्विंशमादिमाम्] षट्त्रिंशकाधिपा F 51a. ॰स्थाम्] ॰स्था DEFHJK 51a. ॰मण्डलमध्यस्थाम्] ॰मण्डलसंस्था तु E 51b. असितोत्सङ्ग॰] असीतोत्सङ्ग॰ D, असिरोत्सङ्ग॰ F, अशितोतुसङ्ग॰ J, असितोच्छङ्ग॰ K 51b. ॰गामिनीम्] ॰गामिनी EHJK, ॰वाहिनी F, ॰मामिनी A 51c. द्विभुजाभरणो॰] द्विभुजापरणो॰ F 51c. ॰पेताम्] ॰पेता EFHJK 51d. एक॰] ह्येक॰ CGHJK 51d. ॰वक्त्रां] ॰वक्त्रा DEFHJK 51d. त्रिलो॰] सुलो॰ DF 51d. ॰चनाम्] ॰चना EFHJK 52a. चारु॰] चारुं A 52a. ॰बिम्बोष्ठ॰] ॰बिम्बोष्ट॰ AB, ॰बिम्बाष्ठ॰ K 52a. ॰वदनाम्] ॰वदना EFHJK, ॰दशनाम् AB 52b. ॰शालिनीम्] ॰शालिनी DEFHJK, ॰मालिनीम् A 52c. अरूपां] अरूप॰ A, अरूपा BEHJK, अरुप F 52c. ॰पन्नां] ॰पन्ना CDEFHJK 52d. तस्यान्ते] तस्यान्त G, तस्यान्तो B 52d. ॰सम्भवाम्] ॰सम्भवाः AF, ॰सम्भवा CEGHJK 53a. इच्छा॰] इच्छ॰ F, एच्छा॰ H 53a. ॰रूप॰] ॰रूपा॰ J 53a. ॰धरां] ॰धरा AEFJ, ॰धरी GH, ॰धरीं C, ॰परा K 53a. देवीं] देवी all except C 53b. ॰त्मानेन] ॰त्मा तेन HJK, ॰त्मानेक B, ॰त्मा अनेन D 53b. लभ्यते] लभते B 53b. नवात्मानेन लभ्यते] लभ्यते मानवात्मना F 53/54. श्रीकुब्जिका उवाच] श्रीकुब्जिक उवाचDHJ, श्रीकुब्जिकोवाच FG, देव्युवाच E 54a. ॰त्मानमयं] ॰त्मानमय D, ॰त्मानमिदम् E, ॰त्मेव त्विदम् F 54b. तस्यैतत्] तस्यैषा DJ, तस्य सा F, तस्यैव E

श्रीभैरव उवाच॥
साधु भैरवि यत्नेन पृच्छितं निर्मलार्थतः।
न तेन रहितं किञ्चित्सत्येदं परमार्थतः॥ ५५॥
प्रसह्यं पूज्यते यत्र तत्र सिद्धक्रमो न हि।
यत्र सिद्धक्रमो भद्रे तत्रेदं गोपितं मया॥ ५६॥
आज्ञालब्धरसास्वादास्त्यजन्तीदं सुदुर्लभम्।
विशुद्धमण्डलोर्ध्वेदं मण्डलं न तदोज्झितम्॥ ५७॥
पञ्चविंशकभेदस्य पूर्वं विद्या समुद्धृता।
तस्यैवाद्यं द्विकं त्यज्य शेषान्यत्केवलाक्षराः॥ ५८॥
भृगुलाकुलसंवर्तास्त्रीण्येतानि अनुक्रमात्।
तत्र लाकुलभृग्वेशं भुजङ्गासनसंस्थितम्॥ ५९॥
संवर्तकमहाकालं पिनाकीगुणसंयुतम्।
खड्गवालासनासीनमर्घीशानन्दनोपरि॥ ६०॥
ऽनुग्रहानन्दमूर्ध्निस्थं क्रूरानन्दसमन्वितम्।
परानन्दसमायुक्तं कूटेदं मण्डलेश्वरम्॥ ६१॥
यस्य गर्भगतं सर्वं वाङ्मयं सचराचरम्।
तस्योपायमिदं देवि उपेयस्य महात्मनः॥ ६२॥

54c. सा परा] सा प्रभा B 54c. लभ्यते] लभते DE, लभृते A 54c. येन] तेन K 54d. स नवात्मा] सा नवात्मा E, नवात्मानं FHK, तवात्मानं J 54d. प्रभो] प्रभोः E 54/55. श्री°] om. E 55a. साधु भैरवि यत्नेन] साधु साधु महाप्राज्ञे ABCG 55b. पृच्छितं] प्रश्नितम् F, मृच्छितम् J 55c. न तेन] नानेन E 55c. रहितं] रहितां C 55d. सत्येदं] सत्यं तत् F 56a. प्रसह्यं] प्रसह्य EFK, प्रपूज्य D 56a. पूज्यते] पूजते D, पूर्यंते A, पूजयेद् F, दाज्यते E 56b. सिद्ध°] सिद्धि° DHJK 56b. °क्रमो] °क्रमं DE 56c. सिद्धक्रमो] सिद्धिक्रमं D 56d. तत्रेदं] तन्त्रेदं AHK 56d. मया] प्रिये ABCG 57a. °रसा°] °वरा° AB 57a. °स्वादास्] °स्वाद CE, °स्वादेस् D, °स्वाहा J 57a. आज्ञालब्धरसास्वादास्] आज्ञां लब्धा तु सुस्वादाम् F 57b. त्यजन्तीदं] त्यजत्येव D, ताजन्तीदम् G, यजतेदम् F, स्मजन्तीदम् C, प्यत्यभ्येदम् E 57c. विशुद्ध°] विशुद्धि° AB 57c. °मण्डलोर्ध्वेदं] °मण्डलोर्ध्वेद E, °मण्डलार्थेदं CG, °मण्डलार्थेतत् F, °मण्डलं ह्येदम् AB 57d. मण्डलं] मण्डले F 57d. न] तन् H, तत् K 57d. तदोज्झितम्] तदौज्झितम् B, तदुज्झितम् J, तद्रुप्सितम् F, ततोज्झितम् D 58a. °विंशक°] °विंशति° F 58a. °भेदस्य] °भेदो स्य D 58b. पूर्वं] पूर्व° ABDE 58c. तस्यैवाद्यं] तस्यैवाद्य° ABG, तस्यैवाद्या D, तस्यैवाद्वा E, तस्य आद्य° F 58c. द्विकं] °द्विक D, °धिकं AB 58d. शेषान्यत्°] शेषान्या AB, शेषान्यः F, शेषान्यं E, शेषान् D 58d. °क्षराः] °क्षरा AG, °क्षरम् DEF 59a. °संवर्तास्] °संवर्ता ABC, °संवर्तस् DHJK, °संवर्ती G 59b. त्रीण्येतानि] त्रीणि एतान्य् D, त्रीन्येतान्य् G, त्रय एते F, तान्येतानि K, तीन्येतानि J, तान्योतानि H 59b. अनु°] ह्यनु° A, मनु° BJ, त्यनु° F 59c. तत्र] अत्र F 59c. लाकुल°] नाकुल° A 59c. °भृग्वेशं] °भृंगेशं C, °भृग्वीश G, °भृ(···)ईशो F 59d. °स्थितम्] °स्थिताम् A, °स्थितौ F 60a. संवर्तक°] संवर्ताक° B, संवर्तकं HK 60a. °महाकालं] °महाकाल EF 60b. पिनाकी°] पीनाकी° A, पिनाकि° FHJK 60b. °युतम्] °युतः E, °युतौ F 60c. °वाला°] °वाल्या° AB, °वाणा° G, °नाला° F 60c. °सीनम्] °सीनाव् F 60d. अर्घीशा°] अर्घाशा° J, अघाशा° F 60d. °नोपरि] नोपरिस्थितम् (hyperm.) D, संयुतम् E 60d. अर्घीशानन्दनोपरि] अघीशान्त ततोपरि C, अर्घीशानं ततोपरि G 61a. ऽनुग्रहानन्द°] अनुग्रहानन्द° CDEFHJK, अनुग्रहाख्य° G 61a. °मूर्ध्निस्थं] °मूर्तिस्थं CDEHJK, °मूर्तिः F 61d. कूटेदं मण्डलेश्वरम्] कूटेदं तु महेश्वरम् D 62a. गर्भगतं] मध्यगतम् $HJKE_1$ 62b. वाङ्मयं] वाग्मयम् JK, वाग्भवम् E 62c. °पायमिदं] °पायो ह्ययं F 62d. उपेयस्य] उत्पेयस्य G, उपदेश्य K, उपदेश H, उत्पन्न्यस्य AB, एतत्यस्य D 62d. °त्मनः] °त्मने DE, °त्मना C, °नघे AB

एतत्कौलेश्वरं नाम कूटरूपं कुलेश्वरम् ।
नानेन रहिता सिद्धिः साधनं खेचरीपदे ॥ ६३ ॥
मण्डलान्तर्गतं पूज्य मण्डलं कामदं स्मृतम् ।
येन पूजितमात्रेण सर्वव्याप्तिपदं लभेत् ॥ ६४ ॥
महतः कुलवृक्षस्य डालाः स्युः पञ्चविंशति ।
आज्ञापुष्पोपशोभाढ्यं विज्ञानफलमालितम् ॥ ६५ ॥
परिपक्वरसानन्दं मोक्षतृप्तिकरं फलम् ।
प्राप्यते येन यज्ञेन हेलया मण्डलं तु तम् ॥ ६६ ॥
खेचरीचक्रमध्यस्थं त्रितत्त्वगुणशालिनम् ।
मण्डलोद्भृतदीप्यन्तं मण्डलं वडवामुखम् ॥ ६७ ॥
चतुःशक्तिसमायुक्तमेकैकं पञ्चविंशकम् ।
अम्बिका रौद्रिणी ज्येष्ठा वामादौ सृष्टिसागरे ॥ ६८ ॥
एतच्चतुष्टयान्तस्थं नवेशानं कुलेश्वरम् ।
वडवानलमासीनमाज्ञाशूलधरं विभुम् ॥ ६९ ॥
श्रीकुब्जिका उवाच ॥
मण्डलानां पृथक्पूजासिद्ध्यर्थं साधकेश्वर ।
व्याप्तिस्थं तु यथा सर्वं तथा वदत भैरव ॥ ७० ॥

63a. एतत्कौलेश्वरं नाम] एष कौलेश्वरो देवः F 63b. कूटरूपं] कूतः भूतः F 63b. कुलेश्वरम्] कुलेश्वरः BF, महेश्वरम् D, महेश्वरी E 63c. नानेन] अनेन E 63c. रहिता] रहिताः A, रहित F 63c. सिद्धिः] सः F 63d. साधनं] साधन A, साधकं D 63d. °पदे] °पदम् B 64a. मण्डलान्तर्गतं] मण्डलान्तरन्त F 64a. पूज्य] पूज्यं FG, तच्च D, यच्च E 64b. मण्डलं] मण्डल D 64b. मण्डलं कामदं स्मृतम्] सर्वकामदं FG 64d. °व्याप्तिपदं] °व्याप्तिफलम् DF 65a. महतः] महतोः A, महतो B, महता EHJK, माहात्म्यं G, महालं C 65a. कुलवृक्षस्य] कुलवृषस्य A 65b. डालाः] डाला CD, डाल E, तालाः K, साक्षा AB, साखा F, शाखाः G 65b. स्युः] स्यु GHJ, स्य E 65b. °विंशति] °विंशतिः ACFGHK 65c. °आढ्यं] °आढ्या F, °आद्यं BHJ 65d. °फलमालितम्] °फलमालिनम् AJ, °फलमालिता DF, °पदशालिनीम् B 66a. °न्दं] °न्द G 66b. °तृप्तिकरं] °तप्तिकरम् J, °तृप्तिपदम् E 66b. फलम्] पलम् F, परम् C, लभेत् E 66b/c. यस्त्वेवं पूजयेद् यथा आगमे ऽपि स्थितं ऽनघे। तेन यष्टं जगत्सर्वं त्रैलोक्यं सचराचरम् ॥ FG 66c. प्राप्यते] प्राप्तं D 66c. यज्ञेन] यष्टेन EJ, जप्तेन HK, चेष्टेन F 66d. हेलया] हेलायां AB, हेलाया H, येलया C 66d. तम्] तत् FG 67b. °शालिनम्] °शालि च F, °मालिनम् G 67c. मण्डलोद्भृत°] मण्डलोभृत° CDHJK, मण्डले भृत° EG, मण्डलैर्भृत° F 67c. °दीप्यन्तं] °दीप्यन्त D, °दीव्यन्तं F 67d. वडवामुखम्] वयवमुखम् E, वडवानलम् G 68b. पञ्चविंशकम्] पञ्चविंशति J 68c. अम्बिका] अम्बि E 68c. रौद्रिणी] रौद्रिका F, रौद्री च E, रौद्री D 68c. ज्येष्ठा] जेष्ठा AB 68d. वामादौ] वामदौ F 68d. सृष्टि°] सिद्ध° DEF 68d. °सागरे] °सङ्करे D, °सङ्गरे CEJK 69a. °स्थं] °स्थो F, °स्था C 69b. नवेशानं] नवेशान EF, नवैशानं D, तत्त्वेशानं C 69b. कुलेश्वरम्] कुलेश्वरः F, कुजेश्वरम् AB 69c. °नलमासीनम्] °नल आसीनः F 69d. °शूल°] °सूल° D, °मूल° EK 69d. °धरं] °धर B, °धरः F 69d. विभुम्] विभु D, विभुः F 69/70. श्रीकुब्जिका उवाच] श्रीकुब्जिक उवाच HJK, श्रीकुब्जिकोवाच FG, देव्युवाच E 70a. पूजा] पूज्य D 70b. °र्थं] °र्थ ADJ, °र्थे EF 70b. °श्वर] °श्वरः D, °श्वरं H, °श्वरौ C 70c. सर्वं] सर्व D, सर्वे E 70d. वदत] वदत्व B, वदस्व CFG, सुवद HK, सुरद J, वद DE 70d. भैरव] भैरवः CF, भैरवं AH, कुलेश्वर E, कुलेश्वरः D

श्रीभैरव उवाच॥
कथयामि वरारोहे देव्या देहगतं यथा।
व्याप्तिनामविभेदेन ज्ञास्यन्ते ज्ञानिनो यथा॥ ७१॥
काममण्डलकं स्कन्धे खेचरं तदधःस्थितम्।
गुरुमण्डलकं सन्धौ पाणिमध्ये घनोज्ज्वलम्॥ ७२॥
रुद्रमण्डलकं दक्षे पाणौ तत्तु नखाग्रतः।
चन्द्रमण्डलकं वामे छायामण्डलकं त्वधः॥ ७३॥
जयन्तमण्डलं सन्धौ झङ्कारं करमध्यतः।
ज्ञानमण्डलकं वामे अङ्गुल्याग्रे व्यवस्थितम्॥ ७४॥
वराङ्गोर्ध्वनितम्बाधो दक्षिणे ऽमृतमण्डलम्।
सोममण्डलकोरुभ्यां सन्धौ डामरमण्डलम्॥ ७५॥
कन्यामण्डलकं पद्भ्यामुमामण्डलकं नखे।
तारामण्डलकं वामे कुलदिव्योरुमध्यतः॥ ७६॥
अनन्तमण्डलं सन्धौ पादान्ते मित्रमण्डलम्।
अङ्गुल्याग्रे समाख्यातं मण्डलं मेरुपूर्वकम्॥ ७७॥
रक्तमण्डलकं कुक्षौ दक्षिणे वामतः शिखी।
कुलमण्डलकं पृष्ठौ वज्रसङ्घातमध्यगम्॥ ७८॥
मण्डलैश्चैकविंशाभिरावृतः स कुलेश्वरः।
षष्ठमण्डलकं नाभौ कालमण्डलकं हृदि॥ ७९॥

78d. °सङ्घातमध्य°] °सङ्घात मध्य° ed.

70/71. श्री°] om. CE 71b. देव्या] om. H 71b. देह°] देहं G 71b. °गतं] °गतस् F 71b. यथा] तथा CFG 71c. व्याप्ति°] व्याप्तिर् DFHJK 71c. °नाम°] °न्नाम° C, °भेद° E 71d. ज्ञास्यन्ते] ज्ञास्यन्ति GHJK, ज्ञास्यन्त E, ज्ञातव्यं D 72a. °मण्डलकं] °मण्डलक DF 72a. स्कन्धे] ऊर्ध्वे D 72b. तदधः°] तदध° DHJK, तदव° E, तदधि° F 72b. °स्थितम्] °स्थितः B 72c. सन्धौ] सत्वो A, सत्वौ B, स्कन्धौ C 72d. घनो°] घटो° C, ऽनघो° JK 72d. °ज्ज्वलम्] °ज्ज्वला AB 73a. °मण्डलकं] °मण्डलक G, °मण्डल D 73a. दक्षे] दण्डे D 73b. तत्तु] or तन्तु ? 73c. चन्द्र°] चण्ड° CFG 73c. °मण्डलकं] °मण्डलके D 73d. °कं त्वधः] °कं न्वधः J, °क त्वधः H, °कमधः D, °कन्दधः ABC 74a. जयन्त°] जयन्तं HK, जय° CE 74a. °मण्डलं] °मण्डलो D, °मण्डलकं CE 74b. झङ्कारं] झङ्कार B, झकारं D, सकारं C 74d. अङ्गुल्याग्रे] अङ्गुल्यग्रे BDG, अङ्गुष्ठादे F 74d. °स्थितम्] °स्थितः C 75a. °र्ध्व°] °र्ध्वा B, °र्ध्वो A, °र्ध्वे G 75a. °नितम्बाधो] °नितम्बाधः G, °नितम्बाधौ CE, °नितम्बात्मा D 75b. दक्षिणे ऽमृत°] दक्षिणे अमृत° D, यं दक्षमृत° C 75b. °मण्डलम्] °मध्यगम् C, °मध्यतः G_1 75c. °कोरुभ्यां] °कोरूभ्याम् FH, °कारूभ्याम् AB 75d. सन्धौ] सत्यो A 75d. डामर°] तु मर° F 76b. उमा°] उम° F 76b. °मण्डलकं] °मण्डलक D 76b. नखे] नखैः F 76c. °मण्डलकं] °मण्डलक D 76d. कुल°] कुला° CG, कला° F 76d. °दिव्योरु°] °दिद्योरु° C, °दिन्द्रारु° F, °देव्योरु° D, °विद्योरु° HK, °त्रिंड्योरु° J 77a. अनन्तमण्डलं] दकारमण्डल B 77b. मित्र°] मीन° BF 77c. अङ्गुल्याग्रे] अङ्गुल्यग्रे CDFG 77c. °ख्यातं] °ख्याता ABJ(J_1 corr.) 77d. मेरु°] मेष° F 77d. °पूर्वकम्] °पूर्वतः C 78a. कुक्षौ] कक्षी F 78b. वामतः] वामतो FG, वामनो E 78b. शिखी] खिलम् FGHJ, ऽखिलम् E, खिल K, कलाम् C 78c. कुल°] अकुल° DEHJK, अखिल F 78c. °मण्डलकं] °मण्डलक B, °मण्डलं EHK, °मण्डल F 78c. पृष्ठौ] पृष्टो A, पृष्ठे EFGHJK 78d. °सङ्घात] °संख्या A, °शांखात्त F, °संघात J, °संज्ञं तु G 78d. मध्यगम्] मध्यमम् B, मध्यतः J 79a. मण्डलैश्] मण्डलश् AB, मण्डलेर् C, मण्डलैर् EG 79a. चैक°] चेक° A, एक CEG 79a. °विंशाभिर्] °विंशतिभिर् CDG, °विंशद्भिर् E, °विंशत्या F 79b. आवृतः स] आवृतस्तु DG, आवृतंस्तु E, चावृतः स HJK, चावृतः च F 79c. षष्ठमण्डलकं] भकारमण्डलम् AB, पट्टं तु मण्डलम् F 79d. काल°] काम° FGK

श्रीमन्नाथादितः कृत्वा त्रयैतानुक्रमेण तु।
एकैकं चैकविंशानां मण्डलानां पतीश्वराः॥ ८०॥
पञ्चविंशकयोगस्य चतुष्कं पतिरूपिणम्।
समुदायपतीनां च पतिरेको विशुद्धिराट्॥ ८१॥
रन्ध्रमण्डलकं वृत्ते रोमकोट्योर्ध्वसंस्थितम्।
सर्वाङ्गसुन्दरं देव्याः शरीरं मण्डलोद्भवम्॥ ८२॥
शाम्भवीयं परा मूर्तिः स्वयंसम्भृतमण्डलम्।
मण्डलोद्भृतदेहा सा सा च मण्डलमध्यगा॥ ८३॥
स्वयङ्कर्ता स्वयंहर्ता मण्डलानां कुलेश्वरी।
वडवानलरूपेण त्रिशूलासनसंस्थिता॥ ८४॥
कङ्कालेश्वरमूर्ध्निस्था षट्पदार्थोपरिस्थिता।
चतुर्भुजैकवदना चाक्षसूत्रकराभया॥ ८५॥
सर्वज्ञानावबोधेन पुस्तकान्यवरप्रदा।
पञ्चमोर्ध्वक्रमो देव्या मण्डलोद्भृतविग्रहा॥ ८६॥
चतुराशीतिप्रमाणेन कोटीनां मूलतोर्ध्वतः।
शरीरं श्रीकुलेशस्य तस्य कुम्भो ऽब्जमण्डले॥ ८७॥

80a. °मन्नाथा°] °मन्नथा° D, °मन्मथा° E, °मत्तथा° HK, °मन्दाषा° J(J_1 corr.) 80b. त्रयैतानु°] त्र्येतानु° CK, त्रीण्येतानु° B, त्रीण्येत्रानु° A, त्रयस्ते तु G, त्रये ते तु F, त्रतायैनि D 80b. त्रयैतानुक्रमेण तु] त्रयमेतदनुक्रमात् E 80c. एकैकं] एकैकश् D 80c. चैक°] चैव ABCDFG, एक° E 80c. °विंशानां] विंशत्या AB 80d. °श्वराः] °श्वरः F 81a. °विंशक°] °विंशति° DG 81c. °पतीनां] °पतिनं F 81c. च] तु FGJK 81d. °राट्] °रात् F 82a. रन्ध्र°] चन्द्र° C 82a. °लकं] °लका E, °लके HJ 82a. वृत्ते] वृत्तम् FG 82b. °कोट्योर्ध्व°] °कोट्यर्ध° DJ, °कोट्याध° E, °काट्योर्ध्व° F, °कोव्यर्ध° K 82b. °स्थितम्] °स्थितौ HJK, °स्थितः E, °स्थिताः F 82c. °सुन्दरं] °सुन्दरा D 82c. देव्याः] देव्या DG 83a. शाम्भवीयं] साम्भवीयम् ADJK, शाङ्करीयम् F 83a. मूर्तिः] मूर्ति D 83b. स्वयं°] स्वय° G 83b. °सम्भृत°] °सम्भूत° F 83b. °मण्डलम्] °मण्डला DFHK, °मण्डले CG 83c. मण्डलो°] मण्डला° JK, मण्डल° CG, मण्डलं AB 83c. °देहा] °देहां A, °देहे° J 83c. सा] शा BJ 83d. °मध्यगा] °मध्यगाम् AB 83d. सा च मण्डलमध्यगा] रसमण्डलदेहगा F 84a. स्वयङ्कर्ता] स्वयङ्कर्त्री J 84a. स्वयङ्कर्ता स्वयंहर्ता] स्वयंहर्ता स्वयङ्कर्ता B, स्वयहर्ता स्वयकर्ता A 84b. मण्डलाना] मण्डलान्ता ABC 84b. कुलेश्वरी] कुलेश्वरीं B, कुलेश्वरि DEFG 84d. त्रिशूला°] त्रिश्वला° F 84d. °स्थिता] °स्थिताम् AE 85a. °मूर्ध्निस्था] °मूर्तिस्था ABGHK, °मूर्तिस्थाः F 85b. षट्पदार्थोपरि°] षट्पदाथेपरि° A 85b. °स्थिता] °स्थितं ABF, °संस्थिता G 85b. षट्पदार्थोपरिस्थिता] कपालाभरणोज्ज्वला E 85c. °भुजैक°] °भुजेक° C 85c. °वदना] °वदनाम् ABHJK, °वक्त्राणाम् C, °वरदाम् F 85d. चाक्ष°] अक्ष° F 85d. °सूत्र°] °सूत्रं D 85d. °कराभया] °कराभयाम् ABCGHJK, °कराभयम् F 86a. °बोधेन] °बोधय HJK 86b. पुस्तकान्य°] पुस्तको न्य° ABG, पुस्तको ऽन्ये C, पुस्तको न्ये F, पुस्तकान्ये D, पुस्तकेन F 86b. °प्रदा] °प्रदाः BG, °प्रदां HK, °प्रदं J 86c. पञ्चमोर्ध्व°] पञ्चमोर्ध्वं J, पञ्चमोध्ये F, पञ्चकोर्ध्व BE, पञ्चाशोर्ध्व° A 86c. °क्रमो] °क्रमे DEJ 86d. मण्डलोद्°] मण्डलो° CD, मण्डला° AG, मण्डलां B, मण्डले FHJ, मण्डलैर् K 86d. °विग्रहा] °विग्रहः D 87a. चतुराशीति°] चतुराशी° HJK, चतुराशीन्° F 87a. °प्रमाणेन] °माणेन E 87b. कोटीनां] कोटिनां F, कोटी न्यं J 87b. मूलतोर्ध्वतः] मूलजोर्ध्वतः F, मण्डलोर्ध्वतः B 87c. शरीरं] शरीरे HJK 87c. श्रीकुलेशस्य] श्रीकुजेशस्य FG, श्रीकुलेश्वरस्य D 87d. तस्य] om. FG 87d. कुम्भो ऽब्ज°] कुम्भाब्ज° J 87d. तस्य कुम्भो ऽब्जमण्डले] कुम्भो ब्जे मण्डले स्थिता C, कुब्जिमण्डलकं स्थिता G, कुब्जिमण्डलकं स्थिता F

स्थिता सञ्जनते सर्वं तेन कुब्जेश्वरी परा।
मण्डलोद्भृतदेहा सा मण्डलोपरिसंस्थिता॥ ८८॥
मण्डलान्तर्गता देवी ध्यात्वा मण्डलदायिकाम्।
श्रीमहानन्दवृक्षो ऽयं डालानेकचितं तु तम्॥ ८९॥
शास्त्रपल्लवसंयुक्तं विज्ञानाङ्कुरशोभितम्।
अखण्डज्ञानपुष्पाढ्यं सिद्धोदयफलान्वितम्॥ ९०॥
पञ्चानन्दरसालाढ्यं मोक्षतृप्त्यादिसत्फलम्।
एष मण्डलवृक्षो ऽयं यस्मात्सर्वं प्रपद्यते॥ ९१॥
सर्वथा तद्यजेन्नित्यं व्याकुलेन मनेन किम्।
निराचारेण योगेन साचारेण न तद्यजेत्॥ ९२॥
व्याप्तिभावमतो मत्वा भुक्त्वा चाण्डालजां तनुम्।
स पश्यति परं वृक्षं खेचरं मण्डलोद्भवम्॥ ९३॥
तद्भावभावनां कृत्वा गुरुं मत्वावधारयेत्।
यत्किञ्चित्पुरतस्तस्य तत्सर्वं मण्डलं विदुः॥ ९४॥
यदि स्यान्मण्डलो देहः पूजयेन्मण्डलादिभिः।
वडवानलयोगेन एकैकं मासकावधिम्॥ ९५॥

92b. °कुलेन मनेन] °कुलेनमनेन ed.

88a. स्थिता] ततः CFG 88a. सञ्जनते] सञ्ज्ञानते FG, सञ्जनयेत् E, सञ्चरते D 88a. सर्वं] सर्वां A, सर्वां B 88b. परा] स्मृता DEF, मता G 88c. मण्डलोद्°] मण्डलाद्° B, मण्डला° G, मण्डलो CE, मण्डलैर् K, मण्डले FH, मण्डलेत् G 88c. °भृत°] °धृत° F 88c. °देहा सा] °देहे सा AB, °देहेशा J, °देहैसा D, °देदैषा C, °देहौषा G 88d. मण्डलोपरि°] मण्डले परि° H 88d. °स्थिता] °स्थिताम् B 89a. °गता देवी] °गतां देवीम् A, °गता देवीम् B 89b. ध्यात्वा] ध्याता HJK 89b. °दायिकाम्] °दायिका CDEFGHJK 89c. श्रीमहानन्द°] श्रिमदनन्द° BG 89c. ऽयं] om. E 89d. डालानेक°] शाखानेक° ABFG 89d. °चितं] °चितस् ABH, °विधं EFG 89d. तम्] तः A, सः B, तत् J 90a. °युक्तं] °युक्ता H, °युक्तां K 90b. °आङ्कुर°] °आङ्कुरे F, °आङ्कुल° G 90c. अखण्डज्ञान°] खण्डज्ञानं सु° CEFG (°नसु° C), खण्डज्ञानस्य D, मण्डलं ज्ञान° HJK(°ल° J) 90c. °पुष्पाढ्यं] °पुष्पाद्यम् B, °पुष्पाग्रम् K, °पुष्पाभम् G, °पुष्पाध्यम् F, °निष्पाद्यम् C 90d. सिद्धोदय°] सिद्ध्युदय° HK, सिद्ध्यष्टक° J, सिद्धोपाय° AB, सिद्धादप° FG 90d. °फला°] °ला° B(B_1adds), °लता° A, °पला° E 90d. °न्वितम्] °न्विताम् H, °न्विता J, °दितम् K, °चिंतम् FG 91a. पञ्चा°] पक्षा° J 91a. °ढ्यं] °ढ्यो J 91b. °तृप्त्यादि°] °तृप्तादि° CFGHK, °तृप्ताहि° J 91b. °सत्फलम्] °तं फलम् J, °तः फलम् CE, °तः परम् FG, °कं फलम् D 91d. सर्वं] सर्व F 91d. प्रपद्यते] प्रवर्तते FGH 92a. तद्] (तद्) G, नत् J 92b.] व्याकुनमनेन किम् H, अन्याकुलमना किल A, अन्याकुलमना किला B, अनाकुलस्तु अनेकधा D 92c. योगेन] योगेन न B 92d. साचारेण] साधारेण CG(G_1 corr.), माचारेण E 92d. न] च G 92d. तद्यजेत्] तत्यजेत् F 93a. व्याप्ति°] व्याप्तं C 93a. °भावमतो] °भावमतं CGHJK, °भावगतं D, °भावन्ततो E, °भावमभि° F 93a. मत्वा] ज्ञात्वा FGHJK 93b. चाण्डालजां] चाण्डलाजा AD, चालत्मजां C, चाम्प्रलजां E, वालात्मजान्° G 93b. तनुम्] ततम् J, °तरम् GK, तु तत् F 93c. स] (स) G, सः B, om. F 93c. पश्यति] पश्यते EF 93c. परं] परमं F 93d. खेचरं] खेचर° A 94a. °भावनां] °भावना DE 94b. गुरुं मत्वा°] गुरुमन्त्रा° F, गुरुर्मत्वा° D 94b. °धारयेत्] °भावयेत् J 94c. यत्किञ्चित्] यद्यत्किञ्चित् G 94c. पुरतस्] परतस् F, परम् G 95a. मण्डलो] मण्डलं JK, मण्डलाद् F 95a. देहः] देहं F, देहे DEJK 95b. पूजयेन्] पूजये E 95b. °आदिभिः] °आदितः D 95d. एकैकं] ह्येकैकं AB(°क A), एकैक° D, एकेकं J 95d. °वधिम्] °वधि EF 95d.] एकैकांसांसकावधिम् HK

कुलविद्यासमायुक्तं चतुष्कलसमन्वितम्।
कौलेशानसमायुक्तं स्वस्थानस्थोपदेशगम्॥ ९६॥
एवं सञ्चिन्त्य मनसा भक्तियुक्तो जितेन्द्रियः।
पञ्चविंशतिमासेन प्राकृतान्लभते गुणान्॥ ९७॥
द्विगुणेन तु कालेन पैशाचगुणकृद्भवेत्।
त्रिगुणेन तु कालेन दैवत्यं भजते तु सः॥ ९८॥
चतुर्गुणेन कामित्वं सामान्यत्वामरालये।
पञ्चमावस्थयोगेन सत्यलोकावधिं व्रजेत्॥ ९९॥
षष्ठमेन तु योगेन विष्णुत्वं जायते ध्रुवम्।
सप्तमेन तु योगेन ब्रह्माण्डान्तमनुव्रजेत्॥ १००॥
अष्टमेन तु पिङ्गो ऽसौ नवमान्तेश्वरः प्रभुः।
मण्डलीशो दशावस्थः खेचरः खेचराधिपः॥ १०१॥
मण्डलाभ्यासयोगेन निराचारेण योगिनः।
वडवानलमध्ये तु वडवानलपूरितः॥ १०२॥
वडवानलरूपेण निराचारव्रतं चरेत्।
वडवानलमारूढो वाडवीयं पदं लभेत्॥ १०३॥
यतः सर्वमयं तच्च जगेदं वडवोदरम्।
आज्ञेयं सकला देवी दिव्याज्ञातो ऽस्य सम्भवः॥ १०४॥

96a. °युक्तं] °युक्ता D 96b. °न्वितम्] °न्वित C, °न्विता D, °न्विताम् B 96c. कौलेशान°] कौलेशानं B, कौलीशान° EF, कौलीशेन G, कैलेशान° D 96c. °युक्तं] °युक्तां A 96d. स्वस्थानस्थोप°] स्वस्थानस्योप H 96d. °देशगम्] °देशकम् AB, °देशतम् FG, °देशतः E 97b. °न्द्रियः] °न्द्रियम् J 97c. °विंशतिमासेन] °विंशतिमे मासे DEFHJK(सासे F) 97d. प्राकृतान्] प्राकृतां ACHK, प्राकृता B, प्राकृतं EJ, प्राकृताल् G 97d. लभते] लभ्यते H 97d. गुणान्] गुणाम् ABC, गुणम् E, गुणात् G(G_1 corr.) 98b. पैशाचगुणकृद्भवेत्] पैशाचिकगुणं लभेत् E 98d. दैवत्यं] दैवत्यां B, दैवत्या A, देवत्वं CE, देहत्वं F 98d. भजते] भवते J, लभते E 98d. तु] नु F 99a. चतुर्°] चतु° A 99a. °गुणेन] °गुणं तु J 99b. सामान्यत्वामरालये] सामान्यममरालयम् HJK, सामान्यं त्वमनालयो F, सामान्यत्वमरालये E, सामान्यत्वाद्वरानने CG, सामान्यं चासुरालये D 99c. °योगेन] °योगेन तु योगेन A 99d. °लोकावधिं] °लोकानधि F 100a. योगेन] मासेन E 100a. षष्ठमेन तु योगेन] षष्ठेनैव तु सम्प्राप्ते F 100b. विष्णुत्वं जायते ध्रुवम्] वि(ष्णुधिर्)जायते ध्रुवम् D, जनामृत्युर्विनश्यति F, ब्रह्मान्यडान्तमनुव्रजेत् ABE 100d. ब्रह्माण्डान्तमनुव्रजेत्] ब्रह्माण्डमनुषं व्रजेत् D, विष्णुत्वं जायते ध्रुवम् AB, विष्णवाख्यं यजते ध्रुवम् E 101a. °मेन तु] °मेन च AB, °मेनान्त C 101a. पिङ्गो ऽसौ] पिद्धा सौ G, पिगौ सौ F, पिङ्गेशो ABH 101b. नवमान्ते°] अष्टमान्ते° F 101b. °श्वरः] °श्वर DE 101b. प्रभुः] प्रभु A 101c. मण्डलीशो] मण्डलेशो F 101c. दशा°] डशा° C 101c. °स्थः] °स्थाः J, °स्था EF 101d. खेचरः] खेचराः B, खेचरा E, खेचरो A 101d. खेचराधिपः] खेचरा(न्वितः) G_1 102a. °योगेन] °योगत F 102d. वडवा°] वाडवा° E 102d. °पूरितः] °पूरितम् J 103a. °रूपेण] °पूरेण HK 103b. निराचार°] निराचारं BC 103b. °व्रतं] °पदम् G, °प्रदम् F 103c. वडवानलमारूढो] वडवानलसमारूढो D 103d. वाडवीयं] वाडवीय° D, वाडवीय° E, वडवानीय° C 103d. लभेत्] व्रजेत् G 104a. यतः] यतस् CG, यत् D, एतत् B, यतत् F 104a. तच्च] तत्वम् D 104b. जगेदं] जगेद C, जगदिदं D, जव्रोगं G 104b. वडवोदरम्] वडवोदरम् CD, वादवो ऽन्तरम् E 104c. आज्ञेयं] आज्ञेय AC, आज्ञायं G, आज्ञयं F 104c. सकला] कसला A, ददवा F 104d. °ज्ञातो] °ज्ञात E, °ज्ञाता G 104d. ऽस्य] ऽ C 104d. सम्भवः] सम्भवे J, सम्भव F, शाम्भवः E

षट्पदार्थस्य चान्यस्य प्रधानं वडवानलम्।
महावृक्षवटो यस्य सूक्ष्मबीजवटो यथा॥ १०५॥
तथा तु हृदयस्यास्य सर्वमेवोदरे जगत्।
खेचराधिपतिर्देव्या वटमालावलम्बिनी॥ १०६॥
आज्ञासूत्रप्रयोक्ता सा चतुराशीतिगुणोज्ज्वला।
गुरुवक्त्रात्तु लभ्येत मालेयं वडवानली॥ १०७॥
स्वमनीषिकतो ऽन्यथा पश्यन्तो ऽपि न पश्यति।
एतत्ते पञ्चकं प्रोक्तं सर्वव्याप्तिभृतोदरम्॥ १०८॥
खेचरान्तपदं दिव्यं चतुष्कान्यं पुनः शृणु॥ १०९॥

इति कुलालिकाम्नाये श्रीकुब्जिकामते षट्प्रकारे महानन्दपञ्चके षोडशमः पटलः॥ १६॥

105a. षट्°] पद° A 105a. चान्यस्य] भान्य J 105b. प्रधानं] प्रधान DE 105b. °नलम्] °नलः E 105c. °वटो] °वतो F 105d. सूक्ष्म°] सूक्ष्मा° C 105d. °बीज°] °बीजं FG, °वृक्ष° HK 105d. °वटो यथा] °वटादिव AB, °वटोरिव C, °वटेरिव EG, °वठेरिव F, °वदुदरे J 106a. तु] नु H 106b. जगत्] जराम् C 106c. °पतिर्] °पति ACD, °पतेर् EHK, °पते J 106c. देव्या] देव्यो G, दिव्य F, (दो)व्या B, दैव्या A_1 106d. वट°] वड° DEK, वन° F 106d. °मालाव°] °मालाद° F 106d. °इनी] °इका E 107a. आज्ञासूत्र°] आज्ञास्तत्र C 107a. °प्रयोक्ता सा] °प्रयोक्ती सा H, °प्रयोक्षीशा K, °प्रपाता स E, °प्रपौता सा F, °प्रयोगो ऽसौ AB 107b. चतुराशीति°] चतुराशी° BCEFGK 107b. °ज्ज्वला] °ज्ज्वला: B, °ज्ज्वल E 107c. °वक्त्रात्] °वक्त्रान् B, °वक्त्रा CEFHJ, °वक्त्राल् D 107c. तु] om. D, उप° E 107c. लभ्येत] °लभेत् E 107d. मालेयं] माला मालेयम् D 107d. वडवा°] वाडवा° AB, वेडवा° F 108a. °मनीषिकतो] °मनीषकतो FG, °मनीषिकातो HJK, °मनीषिकयो AB, °मनसिका D, °मनीषिकया° E 108a. ऽन्यथा] न्यंथा H, न्येषां G, न्यषा F, नाथा A 108b. पश्यन्तो ऽपि] पश्यतो ऽपि E, पश्यन्तापि BG, पश्यन्त्यपि D 108b. पश्यति] या(स्य्)अति B 108c. पञ्चकं] पञ्चक A, परमं E 108d. °भृतोदरम्] °भृतोवरम् F, °फलोदरम् D 109a. खेचरान्त°] खेचरान्ते F 109a. °पदं] °पद D 109b. °न्यं] °न्यम् HK, °न्यः D, °न्य G, °न्याः C, °न्यं तु F Col. इति] इत्येवं D Col. कुलालिका°] श्रीमत्कुलालिका° FG, लघ्विका° DE Col. श्रीकुब्जिकामते] श्रीमत्कुब्जिकामते HJK, आज्ञामते D, आज्ञार्थे कुब्जिनीमते E Col. षट्प्रकारे] षट्प्रकारविधाने FG Col. महानन्द°] महानन्दे C, महा° F, om. D Col. °पञ्चके] °पञ्चकनिर्णयो ना FG(°का° F) Col. षोडशमः] षोडशः ABG, पञ्चदशमः DE Col. पटलः] om. J, पटलः॥ १५॥ E

Chapter 14

Śrīkubjikā said:

1 Your compassion for me has been great, O Lord of the *maṇḍala*: I am acquainted with the *kulākula* and the six objects.[1] O Lord, tell me now about the six Yoginīs.[2]

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1 In *pāda* b (*maṇḍalīśakulākulam*) the reading *maṇḍalīśa kulākulam* is preferable (cf. the deviding of this compound in KMT ms. D which has a nom. *maṇḍalīśaḥ* and in the corresponding GS 16.237b which has an acc. *maṇḍalīśam)*, which implies a voc. *maṇḍalīśa* referring to Bhairava. He is possibly named thus because both the preceding and subsequent chapters deal with *maṇḍalas* or *cakras*, respectively six and five in number (cf. p. 29 f.). For Maṇḍalīśa as the central male deity in the Khecarīcakra, see p. 179. The term *kulākula* may stand for the process of creation, as well as for the created world itself as coming forth from the union of *kula* (= Śakti) and *akula* (= Śiva). In the present *śloka* it seems to refer to the creation as described in the initial part of KMT chapter 11, introduced by *akulaṃ ca kulaṃ caiva, kulākulavinirṇayam* (11.5ab).

The expression *ṣaṭpadārtha* (the 'six objects') in *pāda* c denotes the six *cakras* from the Ādhāra to the Ājñā (cf. KMTc fol. 33r: *padārthaṣaṭkam / ājñā bhrūmadhyam. . .*, etc.). They are discussed in the preceding chapters 11–13 in answer to Devī's question about the determination of the six objects (*ṣaṭpadārthavinirṇayam*, KMT 11.2d). For a first tentative interpretation of these *cakras* as described in these chapters, see Heilijgers 1990. We should note that the term *kulākula* (see above) might also denote the northern (*uttara*) variety of these six *cakras* which is associated with the creation (see KMT 14.3b; for this see p. 146). Therefore, we should perhaps connect *kulākula* (in 1b) with *ṣaṭpadārtha* (in 1c) taking the difference in gender (n. and masc.) for granted (. . . *kulākulam / ṣaṭpadārtho mayā jñātaḥ*; cf. *-kulaḥ* in ms. B and *-kulaṃ/ ṣaṭpadārthaṃ mayā jñātam*, in ṢSS 19.115bc, GS 16.237bc, GS 16.1bc (see below) and ŚM 15.1bc). However, this would mean that only one variety of the six *cakras* is referred to in this line; a variety, moreover, which is discussed in 11.16–31 only. The greater part of KMT 11–13 deals with the *dakṣiṇa* variety which is related to *kula*.

2 As is evident from the lines 14.3–4, these six Yoginīs are Ḍākinī, Rākiṇī, Lākinī, Kākinī, Sākinī, and Hākinī, as well as their counterparts, Kamalā, Barbarā, Mahantārikā, Laghvikā, Viśvatejinī, and Koṅkaṇā. As we have seen (p. 145 f.), they are the deities of the fourth *cakra* and also the presiding deities of the six *cakras* from Ādhāra to Ājñā. In this latter sense they occur in the next four lines (KMT 14.2–5). These lines, therefore, may still belong to the description of the six *cakras* in the preceding chapters 11–13. Compare the ṢSS which includes the lines corresponding to KMT 14.1–11ab (= ṢSS 19.115–133) in the final chapter on the six *cakras*.

This initial line of KMT chapter 14 corresponds to ŚM 15.1 and GS 16.237, but the next lines, viz. KMT 14.2–5, have no parallel in the ŚM and the GS. Thus, instead of Kubjikā's question in KMT 14.1d about the six Yoginīs (*ṣaḍyoginyo vada prabho*; with nom. *yoginyas* instead of acc.; cf. Goudriaan 1988, 88) the ŚM reads *ślokadvādaśakaṃ prabho* (15.1d) and the GS *ślokadvādaśakaṃ tathā* (16.237d), meaning that the Ślokadvādaśaka (the

Śrībhairava said:

2 The illustrious Lord said: O Lady Kubjī, I shall tell You about [the six Yoginīs], who instantly awaken confidence and immediately cause union.

3 The goddesses Kam, Ba, Mā, La, Vi, and Ko[3] in succession are the six in

'twelve *ślokas*') is also known. This statement refers to a passage in the preceding chapter dealing with Kulavāgeśvarī, a female deity associated with the Ājñā. Meditation on her involves the ritual imposition (*nyāsa*) of the Ślokadvādaśaka on twelve *cakras* or parts of the body (*ślokadvādaśakopetaṃ, cakradvādaśakānvitam*, KMT 13.72cd). Both the ṢSS (19.70 ff.) and the ŚM/GS (ŚM 14.215 ff. and GS 15.211 ff.) give further details on this meditation. In the ŚM and GS the complete chapter is even named after the twelve *ślokas* (ŚM 14: *ślokadvādaśanirṇaya*; GS 15: *dvādaśaślokanirṇaya*). This is obviously the reason why both texts refer to this Ślokadvādaśaka in the lines corresponding to the initial line of the present chapter of the KMT. It may be noted that GS 16.237 is also found as GS 16.1 which reads *dayā ca paramā mahyaṃ, maṇḍalīśaṃ kulākulam / ṣaṭpadārthaṃ mayā jñātaṃ, ślokadvādaśakaṃ tathā*). The occurrence of this verse at this place is due to the inverted sequence of GS 16.2–236 and GS chapter 15 (see p. 288). Moreover, in ŚM 19.2 (= GS 20.2) we find the variant *dayayā parayā mahyaṃ, maṇḍalīśa kulākulam / tvatprasādān mayā jñātaṃ, bhrāntimohaṃ vināśitam*.

The Ślokadvādaśaka is a long formula consisting of twelve *ślokas* in a fixed pattern. The form of these *ślokas* seems to depend on the deity to be worshipped. The twelve *ślokas* applied in the meditation on Kulavāgeśvarī are as follows: the first one is *aiṃ calamakūle a haḥ, aiṃ calamakūle ā haḥ/ aiṃ calamakūle i haḥ, aiṃ calamakūle ī haḥ*; the others are formed in the same way, each *pāda* with a different letter (see KMT 13.69–71, where they are given in code, and ṢSSc fol. 100ᵛ ff.). Thus, together the twelve *ślokas* contain the forty-eight letters from *a* to *sa*; the letter *ha* is found as *haḥ* in each *pāda*. It is evident that the metrical rules for a *śloka* have been neglected. A different Ślokadvādaśaka is explained in KMT 18.40cd-54ab. Here the worship of Kubjikā herself is dealt with. The *ślokas* (with some metrical irregularities) are built up of three elements: 1) the letters: each *śloka* contains, as in the previous case, four letters, one in each *pāda*, which makes together the letters from *a* to *sa*. The two remaining letters *ha* and *kṣa* occur as the *bījas haḥ* and *kṣaḥ*, which immediately precede the letters *a* to *sa*; *haḥ* occurs in the first three *pādas* of each *śloka*, *kṣaḥ* in the fourth one. 2) some *bījas*: *aiṃ* in the first *pāda*, *hrūṃ phreṃ* in the third, and *phaṭ* in the fourth *pāda*. 3) a nominative or vocative in each *pāda*, being epithets of the Goddess which partly indicate the location of the particular *śloka* in the body. For instance, the first *śloka* is:

ऐं हः अ परमानन्दे हः आ सिद्धिदानन्दने ।
हः इ परापरे ह्रूं फ्रें फट् क्षः ई श्रीकुलाम्बिके ॥ etc. (KMT 18.43).

This Ślokadvādaśaka together with the *mantras* called Tadgraha and Ratnapañcaka seem to form an elaboration on the six *mantras* applied in the sixfold *nyāsa* (*ślokadvādaśakaṃ cānyat, pañcaratnaṃ satadgraham / ṣoḍhānyāsakramaṃ jñātvā, . . .* KMT 3.113; cf. also KMT 18.74–75). The sixfold *nyāsa* itself consists of the *nyāsa* of Mālinī, Śabdarāśi, Trividyā, Aghoryāṣṭaka = Puryaṣṭaka (see p. 113), Dvādaśāṅga, and Ṣaḍaṅga (see Schoterman 1982, 217–218). For the explanation of these nine *mantras*, see KMT 17.82 ff. and 18.1–73. ŚM ch. 22 (= GS ch. 23) mentions a similar series of *mantras* (see p. 289).

3 The translation of 3a (*kam-ba-mā-lam-vi-kā devyaḥ*) is based on the reading *kam-ba-mā-la-vi-ko devyaḥ*; for this reading and the names of the goddesses in this manner abbreviated, see p. 128–130.

kulākula; they grant both final release and worldly enjoyment; those six are the leaders of the six [*cakras* in *kulākula*].

4 They who are born from *ḍa*, *ra*, *la*, *ka*, *sa*, and *ha*,[4] are fixed in the realm of *kula*; dwelling in the six [*cakras*] of *kula*, they are either unfavourable or favourable.

5 Individually they are favourable, acting in regular order they are unfavourable. Being worshipped on the six-petalled [lotus] they grant the results of the six objects.[5]

Śrīkubjikā said:

6 I shall ask [that] further on.[6] Please, tell me [the whole subject which] was commenced [before, namely] the results of the Four, the Five and the Four.[7]

Śrībhairava said:

7 During the instruction in the six objects everything was already told by me.[8]

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4 I.e. Ḍākinī, Rākiṇī, etc., cf. n. 2 above.

5 For the interpretation of the lines 3–5, see p. 146.

6 In the preceding lines Bhairava has begun to speak about the six Yoginīs. He did so at the request of Kubjikā in 1d, but now she seems to have changed her mind. Since the six Yoginīs form the fourth *cakra* of the Pañcacakra, which will be dealt with later on, she postpones her question. She will repeat it with a different wording in 15.38cd where she asks about the Ghaṭasthāna which is the place of the Yoginīs. *puratas* in 14.6a (*purataḥ pṛcchayiṣyāmi*) is explained in the sense of 'further on, below,' which meaning is indeed recognized for the synonym *purastāt* (Monier-Williams). Note that this latter reading (*purastāt*) occurs instead of *puratas* in the present line in mss. FG. Cf. also 15.83c.

7 The Four, the Five and the Four refer to the last three groups of the *aṣṭāviṃśatikrama*; for this series of the twenty-eight divided into six groups (viz. 4, 5, 6, 4, 5, 4), see p. 29 ff. The first three groups had already been discussed in the previous chapters to which probably *prārabdha* 'that which has commenced' (?) refers. As was pointed out, the last three groups are explained in the present and subsequent chapters: the Four refer to the four *pīṭhas* Oḍḍiyāna, Jālandhara, Pūrṇagiri, and Kāmarūpa (abbreviated as O, Jā, Pū, and Kāmuka in 14.8a) in *yuga*-variety, which are briefly dealt with in the lines 14.7–11ab; the Five denote the Pañcacakra which is discussed from 14.11cd up to the end of chapter 16; and the second Four denote the four spiritual stages *piṇḍa*, *pada*, *rūpa*, and *rūpātīta* which are the subject of chapters 17–19. In the corresponding verses of the ŚM and the GS Kubjikā only inquires about the Four and the Five (*catuṣkaṃ katha me nātha, tathā vai cakrapañcakam*, ŚM 15.2ab; GS 16.238ab reads *cakrapūjanam*, 'the worship of the *cakras*,' instead of *cakrapañcakam*, followed in *pāda* 238c by *pañcacakrapadavyāptir*, 'the sites and mystic pervasion of the five *cakras*'). The last group of the *aṣṭviṃśatikrama*, namely the four stages *piṇḍa*, etc., is not referred to. Accordingly, both texts do not have any chapters corresponding to KMT chapters 17–19, which deal with this last group.

8 'Everything' in 7b (*samastaṃ kathitaṃ mayā*) seems to refer to the above mentioned Four, Five

Yet, I shall tell You how [their] authority is established.

8 The distinction is in O, Jā, Pū, and Kāmuka. Knowing that it [i.e. the four *pīṭhas*] is determined by the letters[9] and connected with the four *mudrās*,[10] it has been told according to convention, O Beloved One.

9 The four *pīṭhas* [in association with] the four periods,[11] as well as the four wombs,[12] O Dear One, [thus] in both [their] external and internal sense I am

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and Four. The four *pīṭhas* do indeed occur in the context of the six objects (i.e. the six *cakras*, see n. 1 above), namely in the description of the Viśuddhi in KMT 11.44–99ab, but the concepts associated with the *pīṭhas* in the lines 14.8–11ab (viz. the letters, *mudrās*, *yugas*, and *yonis*; see below) are not mentioned there. The Five (i.e. the Pañcacakra) and the Four (i.e. the stages from *piṇḍa* to *rūpātīta*) are not referred to in the description of the six *cakras*.

9 The letters (*akṣara*) denote both the sixteen vowels and the thirty-four consonants. For these consonants see n. 13 below. As for the vowels, the parallel versions explain that the *pīṭhas* are related to four vowels each (*akārādivisargāntaṃ, ekaikaṃ tu catuṣṭayam*, ŚM 15.5cd = GS 16.246ab). The ṢSS states that the four sets of vowels start with the first, the fifth, the ninth, and the thirteenth vowel, respectively (*ādyādau pañcamādyaṃ ca, navamādyaṃ tathaiva ca / trayodaśādi-catvāri, catuṣkaṃ parikīrtitam*, ṢSS 19.126cd–127ab). Oḍḍiyāna is therefore associated with the vowels *a*, *ā*, *i*, and *ī*; Jālandhara with *u*, *ū*, *ṛ*, and *ṝ*, etc. In association with these vowels the *pīṭhas* are to be localized in four parts of the head (ṢSS 19.123–124a) which parts are further subdivided to accommodate the related vowels (ṢSS 19.127cd–129ab; KMTc fol. 42^v–43^r): Oḍḍiyāna is connected with the face (*mukhamaṇḍala*) and its four vowels with both cheeks, the forehead (KMTc: the palate, *tālu*) and the chin (*gaṇḍābhyāṃ bhālacibuke*); Jālandhara is located in the head (*śiras*), its vowels on the northern, the southern, the western, and the eastern (part of the) head (*vāmadakṣe pare pūrve*); Pūrṇagiri is situated in the eyes (*netra*), the vowels on the lower and upper left eye(-lid) and the lower and upper right eye(-lid) (*ādyante netrayugmābhyām* (?), cf. the comm.: *adhovāmanetre*, etc.); the fourth *pīṭha* Kāmarūpa is located on the teeth (*dṛṣṭāntare* which is a corruption of *daṃṣṭrāntare*, cf. *dantamadhye* in the comm.), the related vowels on the four rows of teeth (*adhovāmadaṃṣṭre*, etc., in the comm.).

In GS 16.250cd–252 (which lines do not occur in the ŚM) a series of body-parts is found, apparently sixteen in number, but not limited to the head alone: the left and right side of the tip of the nose, the ears, the eyes, the (four?) rows of teeth, Lambaka (below the Ājñā?), the Ādhāra, the navel, the heart, the throat, and the place between the eyebrows. Those places are successive places of worship (*krameṇa pūjayed devi*, 16.250c), presumably of the sixteen vowels.

10 According to the ṢSS and both commentaries, the four *mudrās* denote the letters *la*, *va*, *ra*, and *ya*, being the sonic expression of the first four elements (*la bhūmiḥ / va āpaḥ / ra tejaḥ / ya vāyuḥ / iti mudrācatuṣkam*, ṢSSc fol. 106^v; KMTc fol. 43^r; cf. also ṢSS 19.124cd=129cd). According to the GS, the *mudrās* denote female deities who are called Karṣaṇī, Kṣobhaṇī, Khecarī, and Sundarī (GS 16.247; not in the ŚM).

11 Namely, Kṛta, Tretā, Dvāpara and Kali; see 14.10b where they are found in abbreviated form.

12 The four wombs (*yonyaś catvāri yāḥ priye*, 9b) possibly denote the four places in the body mentioned in 14.10a (viz. below the navel, the belly, the heart and the throat, see next note). As for the parallel texts, only ŚM 15.6d (*yoniś catvāri yāḥ priye*; corresponding to KMT 14.9b) refers to these wombs (the GS here reads *catuḥsrotāyanaḥ [=naṃ] priye*, 16.248b). But in the next line the ŚM mentions four Yoginīs (*yoginyaś ca catuṣṭayam*, ŚM 15.7b = GS

going to tell them all, according to their real meaning.

10 Below the navel, in the belly, the heart and the throat are successively Kṛ, Tre, Dvā, and Ka, in the form of O, Jā, Pū, and Kāma. Thus are the Four situated.

11 The Four are told of as being both external and internal.[13]

16.248d). In other instances also, reference is made to Yoginīs instead of to the *yonis*; see ṢSS 19.125b: *yoginyaḥ saṃvyavasthitāḥ* and 130b: *yoginīnāṃ catuṣṭayam* (cf. also KMT mss. DGT reading *yoginyaś* in 14.9b). ṢSS 19.125d, which corresponds to KMT 14.9b, reads *mudrāyogacatuṣṭayam*. The KMTc (fol. 43^v) explains the Yoginīs as the Mothers (*avvā* = *ambā*) of the *pīṭhas*: Oḍḍi-avvā, Jālāvvā, Pūrṇa-avvā, and Kāma-avvā.

13 The four *pīṭhas* occur in both a macrocosmic and microcosmic sense (*sabāhyābhyantare sarvaṃ*, 14.9c and *sabāhyābhyantareṇaiva*, 11a). In their macrocosmic aspect they seem to be especially connected with the four periods Kṛta, Tretā, Dvāpara, and Kali, as well as with the four gross elements from earth to wind, which are indicated as *mudrās* (cf. n. 10 above). In the microcosmic sphere they are localized below the navel, in the belly, the heart and the throat (*nābhyadhodarahṛtkaṇṭhe*, 14.10a). Instead of *nābhyadhas*, 'below the navel,' the parallel texts as well as the majority of the manuscripts of the KMT (viz. CDEGHJK) refer to the navel itself (ṢSS 19.131c: *nābhyudarahṛtkaṇṭhe ca*; ŚM 15.8a = GS 16.249c: *nābhyudaraṃ ca hṛtkaṇṭham*). When associated with the periods (macrocosmos) and the four locations in the body (microcosmos), the four *pīṭhas* are related to the thirty-four consonants. These are divided into four groups consisting of eight, six, twelve, and eight consonants, respectively (*aṣṭaṣa[d]dvādaśāṣṭau ca*, ṢSS 19.130c): the eight letters from *ka* to *ja* belong to Oḍḍiyāna in the navel, the six from *jha* to *ḍha* belong to Jālandhara in the belly, the twelve consonants from *ṇa* to *ya* to Pūrṇagiri in the heart and the remaining eight from *ra* to *kṣa* belong to Kāmarūpa in the throat (ṢSSc fol. 107^v, KMTc fol. 43^v). The four *pīṭhas* therefore are associated with all the fifty letters: in relation to the *mudrās* (= elements) the *pīṭhas* are localized in the head and associated with the vowels (cf. n. 9; and KMTc fol. 43^r: *la-va-ra-ya / pṛthivī-āpa-tejo-vāyur-ākāśa* (?) *pīṭheṣu svaravyāptir ucyate*); in relation to the periods they are localized in the torso and associated with the consonants (*pīṭhaśrayaṇayugānāṃ vyañjanavyāptir ucyate*, KMTc). We may give the following survey of the lines KMT 14.8–11ab. Possibly, a fivefold system is involved: the four *pīṭhas* separately and the fifth (= the totality, is the fifth *pīṭha* Mātaṅga?) which consists of the four *pīṭhas* together:

microcosmos		*pīṭha*	*akṣara*	macrocosmos
	face	Oḍḍiyāna	*a – ī*	*la* = earth
	head	Jālandhara	*u – ṝ*	*va* = water
head	eyes	Pūrṇagiri	*ḷ – ai*	*ra* = fire
	teeth	Kāmarūpa	*o – aḥ*	*ya* = wind
throat		Kāmarūpa	*ra – kṣa*	Kali
heart		Pūrṇagiri	*ṇa – ya*	Dvāpara
belly		Jālandhara	*jha – ḍha*	Tretā
below navel		Oḍḍiyāna	*ka – ja*	Kṛta

The GS refers to yet another division of the *pīṭhas*. It distinguishes between a subtle and a gross division (*sūkṣmabhedam idaṃ proktaṃ, sthūlaṃ ca kathayāmi te*, GS 16.244ab). The gross division seems to be connected with the sixteen vowels. The subtle division is also sixteenfold and consists of four series of four: 1) *unmana*, *samana*, *vyāpinī*, and *dhvani* (= *nadānta*); 2)

Attended with the instruction by the *guru*,[14] I shall tell You now about the Five:

12 the Devīs, the Dūtīs, the Mātṛs, the Yoginīs, and the group of the Khecarīs. Fivefold is the authority [which] they exercise in the *kulākula*.

13 The Svādhiṣṭhāna, having its Ādhāra formed by the four Devīs, has six seats:[15] Randhra, Kāma, Śikhi, Gola, Dhvaja, and also Kanda.[16]

14 The seventh is called Tattva, the excellent abode of Brahmā. There the creation has taken place, produced from the six sheaths and *kula*.[17]

15 The Lord presiding over the Devīs is the seat of the qualities of the Svādhiṣṭhāna:[18] endowed with twelve in Randhra and twelve in Kāma;

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bindu, *nāda*, *kalā*, and *nirodhī*; 3) *jyoti*, *dhvani*, *nāda*, and *visarga*; and 4) *piṇḍa*, *pada*, *rūpa*, and *rūpātīta* (16.242–243). The first twelve of these concepts denote various stages in the subtle sound evolution. However, some of them (*kalā* = *śakti*?, *jyoti*, and *visarga*) do not occur in similar lists (see p. 73 n. 7; cf. also the sixteenfold Viśuddhi as described in KMT 11.44–99ab and 11.7 ff., see Heilijgers 1990, 57 f.). Moreover, two of them are found twice, viz. *dhvani* and *nāda*.

14 For the qualification of the *guru* see ṢSS chapter 20. This chapter, containing 85 *ślokas*, is inserted between the lines corresponding to KMT 14.11ab and 11cd (resp. ṢSS 19.132cd and 21.2cd) and forms a kind of introduction to the Pañcacakra. For its contents see p. 32.

15 For this interpretation of 14.13ab, see p. 57 n. 51.

16 For other instances of the pleonastic expression *-antakāvadhim* in *pāda* 13d (*dhvajakandāntakāvadhim*), see Goudriaan 1988, 94. For the translation of the names from Randhra to Kanda as well as their position in the hexagon of the Svādhiṣṭhāna, see p. 49. At least some of these names, which refer here to parts of the Svādhiṣṭhāna, are also known from other sources as an indication for a particular mystic place in the body, but with a different meaning. For instance, Dhvaja may denote the male organ, the *liṅga* (see e.g., ṢCN 4 and 14); Vahni, which is a synonym for Śikhi (see n. 19 below), refers according to the Dīpikā commentary on YH 1.25 and 2.8 to the Mūlādhāra (resp. *vahnir mūlādhāraḥ* and *vahnāv ādhāre*); Kanda is likewise associated with the Mūlādhāra: it refers to the Mūlādhāra itself (see e.g., NT 7.31–32 and Kṣemarāja's commentary on 7.9), the root of the Suṣumṇā (*kandaṃ nāma suṣumnāmūlam*, Dīpikā comm. on YH 1.42) or the place between the anus and the male organ (*gudadhvajāntare kandam*, ŚT 25.28c); cf. also Goudriaan 1985, 37, referring to the *kandamūla* which as the base of the 72,000 *nāḍīs* is identified with the Mūlādhāra.

17 The compound *ṣaṭkauṣakulasambhavā* (*pāda* 14d) is interpreted as referring to the twofold source of that creation which is involved in the Devīcakra. As was pointed out earlier (p. 61 ff.), this creation concerns the genesis of the human body in both its physical and metaphysical aspect. The *ṣaṭkauṣa* or *ṣaṭkoṣa* stand for the six constituents out of which the physical body is produced, viz. skin, blood, flesh, fat, bones, and marrow. *kula* may denote Śakti who is then considered as the source of the metaphysical principles, the *tattvas*. For *kula* see also 14.54ab: ... *sṛṣṭir*... *kulasambhavā*. We may note that the same compound (*ṣaṭkauṣakulasambhava*) also occurs in KMT 12.86 which likewise deals with the Svādhiṣṭhāna.

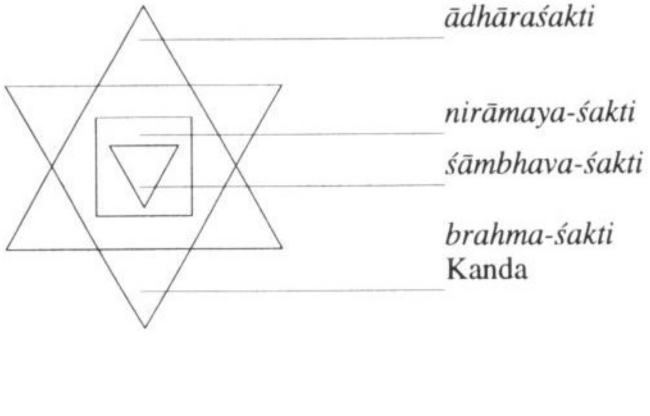
18 The mss. CFGT and the Laghvikāmnāya have *svādhiṣṭhānaṃ guṇāśrayam* instead of *svādhiṣṭhānaguṇāśrayam* in *pāda* 15b, which should be translated: 'Īśāna presides over the Devīs. The Svādhiṣṭhāna is the seat of the qualities.'

16 likewise, there are twelve in Vahni's Lord, in Dhvaja and in Kanda; joined with the twelve in Piṇḍa there are altogether eighty-four [qualities].[19]

17 During meditation based on Śāmbhava[20] on the undefiled Svādhiṣṭhāna, one

19 In the lines 15cd–16 the seven seats of the Svādhiṣṭhāna, which are called Randhra, Kāma, Śikhi, Gola, Dhvaja, Kanda, and Tattva in 14.13cd–14a, are connected with twelve qualities (*guṇas*) each (for these *guṇas*, see p. 51). In fact, however, only six seats are mentioned here, namely Randhra, Kāma, Vahnīśvara, Dhvaja, Kanda, and Piṇḍa; Vahnīśvara (16a) or Vahni (28b) occurs instead of Śikhi, and Piṇḍa (16c; see also p. 60) instead of Tattva. Gola which should follow on Vahni (= Śikhi) is omitted, but is mentioned in KMT mss. CG, which read *śikhigolau* instead of *vahnīśvare* in 16a, and in the corresponding ṢSS 21.9c which has *vahnir gola[m]*. The ŚM and the GS, which have no lines corresponding to KMT 14.15cd–16 (but: KMT 14.16a = ŚM 15.31a = GS 16.275a and KMT 14.15c is about ŚM 15.23a = GS 16.267a), give a detailed description of the twelve goddesses (= *guṇas*) belonging to each seat (ŚM 15.17–67ab = GS 16.261 ff.; see p. 52). The lines dealing with the deities of Gola (ŚM 15.51–58ab; are missing in the GS) are not found in their proper place, that is, after the lines dealing with Vahni and its deities, but they are placed between the passages on Kanda and Piṇḍa. The author obviously noticed that Gola was missing and inserted the description of Gola and its goddesses later on.

20 Commenting on *śāmbhavādhiṣṭhite yoge* (KMT 14.17a = ṢSS 21.17c) the ṢSSc (fol. 112^{r}) explains: Śāmbhava denotes Śambhu or Śiva who, in connection with two Śaktis (*sa ca śaktidvayagam*), resides in the central triangle of the Svādhiṣṭhāna. The two Śaktis are the Ādhāra-*śakti* in Randhra and the Brahma-*śakti* in Kanda. See figure below which is drawn on ṢSSc fol. 112^{r} (cf. also p. 55). According to this figure the centre is occupied by Śambhu's Śakti, who is also called Nirāmayā-*śakti*, probably named after the 'undefiled Svādhiṣṭhāna' (*svādhiṣṭhāne nirāmaye*, KMT 14.17b). The KMTc seems to explain Śāmbhava as the combination of Śakti (= *sa*) and Śiva (= *ha*) (*śāmbhavaṃ madhye sthitam / sha / . . .* , fol. 44^{v}). Perhaps we should relate *śāmbhava* (litt. 'that which is related to Śambhu = Śiva') to destruction (*saṃhāra*) in opposition to Śakti (= *kula*) who is related to creation (*sṛṣṭi*); cf. also *śloka* 14.



will develop one's knowledge of the eighty-four qualities.[21]

18 How in its centre, O Great Lady, the supreme instrument, the body, comes forth, that one should know as follows.[22]

19 The Ādhāra-*śakti* is at the beginning and the Brahma-*śakti* is upwards from there. This is called Brahmā's Egg endowed with the seven worlds.

20 The Bhūrloka is the Ādhāra, the Bhuvarloka is related to Kāma, the Svarloka is called Śikhi, and the Maharloka is identified with Gola,

21 the Jana[loka] is said to be connected with Dhvaja, the Tapoloka is related to Kanda, and the Satyaloka to Tattva [reaching] as far as Brahmā's Knot.[23]

22 From the Satyaloka downwards the creation takes place: [this] mental [creation], of which *kalā* is the origin and which is produced from Piṇḍa, comes forth by divine authority as far as the three.[24]

23 The creation again of the four [Devīs] is from below and produced from the *yoni*.[25] By means of 'friction' in the centre the binding together of the pure

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It may be observed that *śāmbhava* is also a synonym for the *tattva-adhvan* (see p. 255 n. 60) which is symbolized by the Devīs of the present *cakra*.

21 In 17c (*caturāśītiguṇānāṃ*) the sixth syllable is short. By adding a ninth syllable, which is *ca*, ṢSS 21.18a (and KMT ms. D) restores the metre, at least for the last four syllables. Cf. also ŚM 15.68a: *caturāśī parā devyo*.

22 As we saw earlier (p. 50), *piṇḍa* here (in 14.18c) is to be taken as 'the body'; see also 14.27c, 30a, 30d, 33b, and 41c. The body is considered as the instrument by means of which the *ātman* is bound but also revealed (see p. 67). Compare also 14.33b (*piṇḍaḥ kāraṇarūpadhṛk*) and 14.35cd (see n. 41 below). Or should we yet separate 18ab from 18cd and translate: 'In its centre, O Great Lady, is the cause of all causes. How the body comes forth [there], that. . . '?

23 For the lines 19–21, see p. 55 f.

24 In 22cd (*ājñātaḥ sampravartante, trayāntaṃ yāva mānasī*) *sampravartante* stands m.c. for *sampravartate* because the subject is the mental creation. Cf. *sampravarteta* in the corresponding ŚM 15.73a. Likewise *yāva* in *pāda* d stands m.c. for *yāvan*. For 'the three' in *trayāntam* see next note (the corresponding ŚM 15.73b reads *tatra jātaṃ carācaram*). We may observe that on account of *ājñātaḥ* the commentary on the KMT refers to the Ājñā *cakra* (. . . *ājñāsthānāt / bhrūmadhyāt*. . . , fol. 45^{r}). This reference may be an allusion to the vertical arrangement of the seven seats of the Svādhiṣṭhāna which, as we saw earlier, is also found (see p. 55 f.). On the other hand, the expression *ājñātaḥ sampravarteta* also occurs in other instances where the reference to the Ājñā *cakra* is out of the question; see e.g., KMT 10.68c and 75c.

25 The interpretation of the lines 14.22–23ab is doubtful. The text reads *satyalokād adhaḥ sṛṣṭiḥ, kalādyā piṇḍasambhavā / ājñātaḥ sampravartante, trayāntaṃ yāva mānasī // caturṇāṃ tu punaḥ sṛṣṭir, adhastād yonisambhavā*. Seemingly a sevenfold creation is mentioned (cf. 14.44c *kathitā saptadhā sṛṣṭiḥ*), that is to say, a threefold mental creation from Piṇḍa opposed to a fourfold creation from the *yoni* (= Ādhāra). The creation of the four probably refers to the four Devīs (= twenty lower *tattvas* from earth to speech) who are associated with the Ādhāra (see p. 56 ff.). The mental creation, then, should involve the *tattvas* from *manas* to *puruṣa* which are, however, six in number. Both commentaries (KMTc fol. 44^{v} and ṢSSc fol. 113) connect the sevenfold

and the impure is [realized].[26]

24 In the world below the Bhuvarloka, the variegated creation comes forth[27] This should be known as the viviparous [creation] which is full of much suffering.

25 The creation comes forth from the bulb. Indeed the bulb encloses the seven worlds.[28] One should know that the seven bodily constituents are connected with Randhra to Granthi.[29]

26 Out of the bulb the sprout is produced,[30] from the sprout grows the root, from the root are the leaves, the twigs and the branches, and out of them the flowers and the fruit.[31]

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creation with the seven worlds: the mental creation comes forth from the Satya, Tapas, and Jana worlds, and the creation of the four from the Mahar, Svar, Bhuvar, and Bhūr worlds. This perhaps explains why the mental creation is called threefold. We saw earlier (p. 55 ff.) that the seven worlds are associated with the seven seats of the Svādhiṣṭhāna and that especially on account of this association these seats (from Randhra to Tattva = Piṇḍa) are considered as located in a vertical arrangement above one another. In the present case this location is probably intended. Moreover, two opposite movements seem to be involved: from the Satyaloka, which is the highest world and as such identified with the seat Tattva or Piṇḍa, a downward creative movement takes place which is called the mental creation of which *kalā* (= Śakti?) is the origin. From below (*adhastād*, 23b), that is, from the *yoni* (= Ādhāra) an upward creative movement takes place which is related to the creation of the four Devīs. Compare the *adhaḥ-* and *ūrdhva-śakti* mentioned in connection with KMT 14.19. With regard to the vertical arrangement and the two opposite movements, we should note that instead of *adhastād* (KMT 14.23b) ṢSS 21.27d and ŚM 15.73d read *madhyasthā*.

26 See p. 62.

27 *pāda* 24b (*vividhā sṛṣṭiḥ pravartate*) contains nine syllables, the last four of which are metrically correct. A ninth syllable is probably added in order to avoid a long fifth syllable as is found in ŚM 15.74d = GS 16.317b (*vividhā sṛṣṭir vartate*). The ṢSS omits *vividhā* and reads *sṛṣṭis tatra pravartate* (21.28d) with a variant in 21.31d: *sṛṣṭisthānekadhā smṛtā*.

28 As we saw earlier, Kanda denotes the sixth seat of the Svādhiṣṭhāna (see 14.13cd) and as such is related to the world of Tapas (14.21b). In the present line (*kandaṃ vai saptalaukikam*, 14.25b), however, *kanda* appears to be used in a wider sense as all the seven worlds lie enclosed within it, just as the tree lies enclosed within its bulb (see the next line). See also the commentary on the ṢSS which explains it as the 'root,' the base of the seven worlds whence the body comes forth as the result of the seven *dhātus* (*kandasaṃjñā mūlaṃ sṛṣṭisthānīyaṃ / saptalokasyādhāraṃ / . . . / tasmāt kandāt / mūlasthānāt / dhātuphalaṃ śarīraṃ niṣpadyate*, fol. 113^v). The commentary here seems to refer to *kanda* in the sense of the Ādhāra or Mūlādhāra (cf. n. 16 above).

29 For other instances of *-ādau* instead of *-ādi* as in 25c (*randhrādau granthiparyantaṃ*; cf. also *randhrādau* in 14.28c), see Goudriaan 1988, 90.

30 *pāda* 26a (*kandāt sañjāyate 'ṇkuraḥ*; id. in ŚM 15.77a) has a short seventh syllable. Cf. ṢSS 21.33c (*kandāc ca aṅkuro jāto*), which however involves an incorrect hiatus.

31 *ādika-* in 26d (*tataḥ puṣpaphalādikam*) is not translated because it proves to be a needless addition. Here it seems merely to characterize the enumeration. The flowers form the seventh part of the tree and the fruit is its product as the result of the other seven parts. For similar instances of this use of *ādi*, see the notes on 14.29d, 33d, and 94b.

27 The fruit is called the body, which is produced from the tree of bodily substances. The body, then, is produced from the bulb,[32] being in the fluid of the pure and the impure.[33]

28 Skin, blood and flesh are impure and related to Randhra, Kāma, and Vahni. Fat, bones and also marrow are pure and connected with Gola, Dhvaja, and Kanda.[34]

29 The impure is the menstrual discharge in 'concrete form,' characterized by the three *śaktis*[35] and produced from the mother. The pure is taught as belonging to the father; the seed, then, is Īśvara in the form of the *ātman*.[36]

30 The body is always common to both, O Kubjikā. At the moment of union of Śiva and the *śaktis*,[37] the formation of the body takes place.

31 Whatever the mother would think of and whatever the father would think of, by the combination of the mental disposition of both, that mental disposition will be innate.

32 Just as a jewel can have many colours [by its property to reflect objects] and just as it is subject to limitation [at a certain moment], [likewise that passion which] is in the thoughts [of both parents] and is [subject to] limitation by that very moment [of union], that passion will be innate.

33 The body, having thus reached this position,[38] and bearing the form of an instrument,[39] binds the *ātman* fivefold, gradually by means of the five times

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32 For the meaning of *kanda* (possibly referring to the Ādhāra or *yoni*), see n. 28 above. For the parts of a tree as compared with the seven bodily substances (*dhātus*), see p. 66.

33 In the compound *śubhāśubhajalāntagam* (27d) *jala* seems to denote the amniotic fluid, which contains the pure and the impure bodily substances derived from the father and the mother, respectively (see the next lines and p. 62 f.) Instead of *-jalā-* mss. BCEG read *-jaḍā-*; other variant readings are *śubhāśubhaphalāntagam* (ṢSS 21.35b and KMT mss. HG'), *śubhāśubhanibandhanāt* (GS 16.321b) and *-nibandhanam* (ŚM 15.78d; also in KMT 14.23d).

34 In the compound *golakandadhvajānvitam* (28d) the order of Dhvaja and Kanda is inverted; *goladhvajakandānvitam* would have resulted in a long fifth syllable. Compare ṢSS 21.38d which reads *goladhvajaṃ tu kandagam*.

35 The three *śaktis* presumably denote the three impure *dhātus* skin, blood, and flesh which are derived from the mother and as such are considered to be female; cf. KMTc fol. 45ʳ (*triśakti / śaktijaṃ trayam*).

36 Like in 14.26d (see n. 31 above) *ādi* in *pāda* 29d (*reto hy ātmādi-m-īśvaraḥ*) seems to be added without any meaning. The parallel versions omit it: *reto ātmā ca īśvaraḥ/m* (ṢSS 21.36d and 39d) and *reto hy ātmā ca īśvaraḥ* (ŚM 15.80d = GS 16.323b).

37 Cf. p. 62 n. 62.

38 *etad antaram* in 33a possibly refers to the 'middle position' between mother and father. Cf. ṢSSc fol. 114ʳ: *dvayoḥ mātṛpitṛbhāvena / . . . / etayor madhye. . . .* It may also refer to the 'interior,' that is the female womb.

39 Cf. n. 22 on 14.18b.

five [*tattvas*].[40]

34 *puruṣa* and *prakṛti*, *guṇa*, *ahaṃkāra*, *dhī*, and *manas*; [thus] the supreme *ātman* is six-faced and surrounded by the four [Devīs].

35 The individual Self is led downwards and upwards, being as it were an insect in its cocoon.
[The body][41] reveals the *ātman* and binds him, again and again.

36 For the Self, tied by the four, Niyāmikā [and so on],[42] wanders about. Each of them [i.e. Niyāmikā, etc.] is fourfold again. [This] is called the Devīcakra.

37 Niyāmikā is earth, Pratiṣṭhā consists of sound, Vidyā is filled with hearing, and Śānti is named the Mistress of speech.

38 The first [goddess] should be known as Kṣoṇī, the second is Śabdadevī, the third one is named Śrotrikā, and the fourth is Vācādevī.

39 These are the four Devīs, being again fourfold each. This is the group of Four, O Goddess, [encountered] on the path of mundane existence.

40 [They are fourfold, by means of] four elements, four subtle elements, four faculties of perception, and four 'sacrificers' of action.[43]

41 One should know that that [group of Four] together with the six qualities of the Soul, form the Five.[44]
In this way the body is brought forth, fivefold [i.e.] consisting of the twenty-five [*tattvas*].

42 This is the path of the six sheaths [and of] the original four Devīs. The doctrine of the six Siddhas and their sites has been told with its secrets.[45]

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40 In 33d (*pañcapañcādibhiḥ kramāt*) *ādi* seems to be superfluous. Although it actually concerns twenty-six and not twenty-five *tattvas* (see p. 67), it is not likely that *ādi* in this case refers to the twenty-sixth *tattva*. Cf. the commentaries (KMTc fol. 45^r and ṢSSc fol. 114^r) both referring to the twenty-five *tattvas*; and also *pañcaviṃśakam* in 14.41d.

41 The subject of *prakāśayati* and *badhnāti* (in 35cd) is probably the body and not the *jīva* mentioned in the previous line; cf. n. 22 on 14.18b.

42 That is, Niyāmikā, Pratiṣṭhā, Vidyā, and Śānti; see the next line. We should probably understand *ādi* after *niyāmikā* in *pāda* a (*niyāmikācatuṣkeṇa*); compare ṢSS 21.46c reading *nivṛttyādicatuṣkena*.

43 The expression *karmayājin* (or perhaps better *karmayojin*, 'that which puts the actions into operation,' which is the reading in mss. HJK) as indication for *karmendriya* is not known to me. Its use might be m.c., as the reading *catuṣkaṃ karmendriyānām* instead of *catuṣkaṃ karmayājinām* (40d) would result in a long fifth syllable. ŚM 15.99b = GS 16.356d reads *catuṣkaṃ karmasaṃjñakam*, 'the four called action.'

44 *tat* in 41a (*pañcakaṃ tat tu vijñeyaṃ*) refers to the four groups of *tattvas* (the *mahābhūtas*, etc.) mentioned in the previous line. The six qualities of the Self are the six *tattvas* from *puruṣa* to *manas* (see p. 68). These five groups together form the Five.

45 Instead of *ṣaṭsiddhapuraniścayam* in 42d the corresponding ṢSS 21.71b reads *catuḥ-*

43 Kubjikā said to the Lord: I am not familiar with the doctrine of the six Siddhas and their sites, O Lord of *kula*. Would You, please, tell me clearly about [this subject].

44 The illustrious Lord said: O Lady Kubjī, I have told You the sevenfold creation.[46] [Now] I will speak about the seven Siddhas.

45 [Their] Lord is Navatattveśvara, the ruler of the nine Cakreśvaras.[47] He is the Siddha who is Śiva to the Brahmāṇḍa [i.e. the cosmos], being [its] destroyer, creator and preserver.

46 He is the Lord of all the Siddhas, firmly settled in His sovereignty. He is the sprout [which is also] the bulb, the Lord and the ruler of the sixfold site.[48]

47 The first, the site of *puruṣa*, is Kanda; the next site, that of *prakṛti*, is [Dhvaja], [the site of] the joy of *guṇa*[49] is called Gola, *garva* belongs to Jālandhara,

48 the site of *dhī* [= *buddhi*] is named Kāmarūpa and the site of *manas* is Ādhāra.[50] The illustrious Khaḍgīśa dwells in the site of *puruṣa*,[51] Khagīśa in the site of *prakṛti*,

49 Viśvanātha in the joy of *guṇa*, Jhaṇṭīśa in the great site of *ahaṃ[kāra]*, Anugrahīśāna in the site of *dhī*, and Mitreśāna in the site of *manas*.[52]

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paṅktisunirṇayam, 'the determination of the four rows,' which refers to the square occupied by the Devīs (see Fig. 1). Indeed, the doctrine of the six Siddhas and their sites has not been recounted in the preceding lines, but is dealt with in the following verses; cf. also Kubjikā's question in the next line.

46 For this sevenfold creation see n. 25 on 14.22–23ab.

47 For Bhairava's manifestation as Navatattveśvara (the 'Lord of the nine *tattvas*,' i.e. Navātma-Bhairava), also indicated as the 'Lord of the nine Cakreśvaras' (14.45b) or the 'Lord of the nine Cakravartins' (14.53cd), see p. 27. In the present context he presides over the six Siddhas (see 14.46 and 53ab; for their names see below) being himself the seventh Siddha as appears from 14.44d: *siddhān sapta vadāmy aham*.

48 Instead of *ṣaṭpurādhipatiḥ* (in 46d) the ṢSS has the reading *ṣaṭprakārādhipaḥ* in the corresponding line (21.75d). The six *prakāras* ('class, sort') here denote the six Siddhas in their second variety mentioned in 14.51cd (which corresponds to ṢSS 21.89; see n. 55 below).

49 The addition of *ānanda* in *guṇānanda* (in 14.47c, 49a, and ŚM 15.106c), indicating the *tattva guṇa*, seems to be a charming way of expressing the mutual relationship of the three *guṇas*. Cf. ŚM 15.107c (*manānandapura*; GS 16.367a reads *marānandapura*, which is wrongly emended by Pāṇḍeya to *parānandapura*, since the *tattva manas* is meant here).

50 In 14.47–48ab the six seats of the Svādhiṣṭhāna are the sites of the *tattvas* from *puruṣa* to *manas*. The six seats are now called (in reverse order, cf. 14.13cd): Kanda, Dhvaja (not given in the text), Gola, Jālandhara (instead of Śikhi or Vahni), Kāmarūpa (for Kāma) and Ādhāra (instead of Randhra).

51 *pāda* 48c (*pumpure śrumatkhaḍgīśaḥ*) has a long fifth syllable and forms an irregular third *vipulā*; cf. p. 14. The ṢSS reads *pumpureśaś ca khaḍgīśaḥ* (21.86a) which is metrically correct. Cf. KMT ms. B (*śrīma-*).

52 The lines 14.48cd–49 enumerate the names of the Siddhas Khaḍgīśa, etc., of the six sites of

50 They are the rulers of the sixfold site[53] and [its] protectors; they are the Lords of *kula* and the leaders of *kula*; they are called the *kula* Siddhas, revealing the sixfold uninterrupted tradition.[54]

51 They will come to the World of Mortals in a former period.
Prabhu, Ānanda and the one called Yoga, Āvalin, Pāda, and Antima,

52 will be the *kula* Siddhas, born from *kula*, in a later period.[55] The Lord of [these] *kula* Siddhas is the deity Kuleśvara [who] is unfailing in authority.

53 He is the protector of the six *kula* [Siddhas]; from Him the complete *kula* lineage comes forth. He is the Lord, the Cakravarti of the nine Cakravartis.

54 From Him the creation, which starts with Brahmā and is produced from *kula*, comes forth.
The Ādhāra, then, of the six sites, creative on the path of *kula*,

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the Svādhiṣṭhāna. The corresponding lines ṢSS 21.86–87ab as well as ṢSS 21.78–85, which contain a recapitulation of the six seats of the Svādhiṣṭhāna, the KRP (cf. p. 54 n. 42) and the KMTc mention some alternative names: instead of Khaḍgīśa (id. in ṢSS 21.86a) Ādhāranātha occurs in ṢSS 21.79c (cf. also ṢSSc fol. 117^v: *ādhāranāthaḥ aparanāmnā khaḍgīśaḥ*); Jhaṇṭīśa is also called Mitranātha (KMTc fol. 46^v) or Sarvajña (KRP 3.44b); instead of Anugrahīśāna ṢSS 21.84d and 87a mention Dhīmarīśa/Dhīmareśāna which probably stands for Dhīvarīśa, 'Lord of Fishermen' (= Matsyendra; Dhīvara occurs in KRP 3.45b); and instead of Mitreśāna (id. in ṢSS 21.87b) Sarvanātha is found in ṢSS 21.83a (cf. KMTc fol. 46^v: *mitranātha anyatra sarvanāthaḥ*).

53 In *pāda* 50a the text has a nom. sg. *ṣaṭpurādhipatir*. Obviously, a nom. plur. is meant, as all the other substantives in this *śloka* are put in the nom. plur. But in the line corresponding to KMT 14.50ab, that is 21.87cd, the ṢSS has a nom. sg. for all the substantives.

54 The sixfold uninterrupted tradition (*ṣaṭkramaugha*) presumably refers to the sixfold lineage of the successive proclaimers of the *kula* doctrine. The six traditions then are founded or presided over by the six Siddhas from Khaḍgīśa to Mitreśāna; see also next note.

55 While the six Siddhas Khaḍgīśa, etc., and their successors are the proclaimers of the doctrine in a former period (*purā kalpe*, 14.51a), in a later period (*apare kalpe*, 52a) the Siddhas called Prabhu, Ānanda, Yoga, Āvalin, Pāda, and Antima occupy this position. According to TĀ 29.32 ff., those names (in a different order) are added to the names of the successors of the six sons of Macchanda (= Matsyendra), who was the expounder of the *kula* doctrine in the Kali-yuga. See also Pandey 1963, 545, and Dyczkowski 1988, 62 and 165 n. 33. The six Siddhas Prabhu, etc., are indicated as the six *prakāras*, 'classes' (KMT 1.43, KRP 3.34b; for the *ṣaṭprakāra* with different meaning see p. 31 f.), the six *saṃjñās*, 'titles, names' (KRP 3.9d) or the six *ovallīs* (TĀ 29.36; the commentary explains *ovallīs* as 'streams of knowledge,' *jñānapravāhāḥ*; cf. Sanderson 1988, 681: 'initiatory lineages' and Dyczkowski 1988, 191 n. 233: 'the current of doctrine'). Instead of Antima, which is only found in the present line of the KMT (14.51cd = ŚM 15.143cd), Atīta occurs in KMT 1.43, ṢSS 21.89 and KRP 3.9 (which all read: *ānandaś cāvaliś caiva, prabhur yogī tathaiva ca / atītaś caiva pādaś ca, . . .*; note the different order compared with KMT 14.51cd) and KRP 3.35c. Cf. also KMTc fol. 46^v: *antimasya atītasaṃjñā bhaviṣyati*. TĀ 29.36 mentions Bodhi instead of Atīta/Antima. Perhaps Antima just denotes the 'final one.'

55 and ruling Brahmā's offspring, is [formed by] the four Devīs. Whatever completely consists of speech in the lower creation of Brahmā,

56 all that is pervaded by You by [agency of] the Devīs as far as the Ādhāra.[56] Within the four-faced Lord [i.e. Brahmā] is the bulb which is sevenfold.[57]

57 There the whole world is created, with gods, demons and human beings. Herewith the path of the quadruples of Devīs[58] has been told completely.

58 Now I will tell the characteristics of the Dūtīs.[59]
[Thus] the Brahmādhāra endowed with seven bases has been told.

59 This is the first and supreme creation, which is [called] Śāmbhavī on the path of *kula*; the *maṇḍala* of Lord Navatattveśvara, [which is] below the navel

60 and well extended over [a distance of] a hundred *koṭis* [of *yojanas*], is the abode of the group of Devīs. It is [formed by] a triangle and a hexagon and there is also an order of trees and creepers.

61 Such is the authority of the twofold divine command, with regard to disfavour and favour.[60]

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56 The interpretation of the compound *tvayādhārāntakāvadhim* (56b; for *-antakāvadhim* cf. n. 16 above) is uncertain. Cf. the variant reading *ādhārādheyakāvadhim* (ms. F and ṢSS 21.96b) referring to the locus (*ādhāra*) and that which has to be located (*ādheya*), which in the context of the Devīcakra may refer to the *yoni* and *liṅga*.

57 For the sevenfold bulb, see n. 28 above. Compare also the ṢSSc on this line, explaining the sevenfold *kanda* as the triangle and the square in the centre of the Svādhiṣṭhāna (*trikoṇacatuṣkoṇasaptavidhākandena*, fol. 118ʳ). The KMTc, however, seems to explain the sevenfold *kanda* as the six seats Randhra, etc., and the Brahmagranthi.

58 Instead of the plural in *pāda* 57c (*devīcatuṣṭayānāṃ tu*) one should rather expect a singular referring to the four main Devīs with their subdivision as in 14.42b and 55b. The plural then refers to the five groups of four Devīs each: the four main Devīs, four *mahābhūtas*, four *tanmātras*, four *buddhīndriyas*, and four *karmendriyas*. In the parallel texts we find the reading *devīcatuṣṭayādhāram* (ṢSS 21.98a, ŚM 15.149c, and GS 16.411c).

59 Although Bhairava states that he will tell about the Dūtīs who belong to the next *cakra*, the verses 14.58cd–61ab still belong to the description of the Devīcakra. This is obviously the reason why the ṢSS has no line corresponding to KMT 14.58ab (*adhunā kathayiṣyāmi, dūtīnāṃ lakṣaṇaṃ yathā*). The ŚM, on the other hand, perhaps misled by this statement, inserts the lines corresponding to KMT 14.58b–59 in the description of the Dūtīs and omits the lines 14.58a and 60–61ab.

60 For the twofold *ājñā* see KMT 3.98 ff., 13.54 ff., and Goudriaan 1988, 113: the first is called the *adhikārājñā* ('authority by qualification') which results from knowledge and leads to guruship; the second is called *prasādājñā* ('authority by grace') and leads to liberation. Apparently, *nigraha* and *anugraha* (in 14.61b) should be connected with these two forms of *ājñā*; but see KMT 3.108ab where both forms are said to be favourable to the *sādhaka* (*sādhakānugrahātmikā*). It is not clear to me why this twofold *ājñā* is referred to in this final line on the Devīcakra. The commentaries give no explanation and the present line belongs to those cases where the Laghvikāmnāya has a colophon instead (see p. 6).

Śrībhairava said:

62 On all sides of the shell of Brahmā's Egg, globular and extended over a thousand *koṭis* [of *yojanas*], is the great site of Viṣṇu in the waters.[61]

63 It has the pointed form of the crescent and abounds in ships and boats.[62] [There is also a lotus] covered with many different categories[63] and adorned with nine lotusstalks,

64 with lotuses as its petals,[64] unparalleled, [and further] with sixteen petals and pericarp;[65] [this lotus] where the Dūtīs amuse themselves with manifold pleasures by their innate temperament,

65 and where this eminent Highest Spirit [i.e. Viṣṇu] continuously delights, that place is called supreme, where the Dūtīs rise out of the *amṛta*.

66 When, aroused[66] at the proper time and stimulated, they drop the *amṛta*, [only] then the fourfold creation in the Brahmacakra [takes place]; not in any other way.

67 Residing together with the Dūtīs on the great sixteen-petalled lotus which floats

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61 For the interpretation of this line, which refers to the position of Viṣṇupura (= Dūtīcakra) with regard to the Brahmāṇḍa (= Devīcakra) as well as to the dimension of Viṣṇupura, see p. 24 f.

62 Perhaps the ships and boats in *pāda* 63b (*potanāvākulaṃ tu tat*) are just mentioned because the waters are involved. Or, in order to emphasize the crescent-form of Viṣṇupura, they may be referred to on account of their shape which is similar to that of the crescent. Cf. ṢSSc fol. 118^{v}: *potanāvā / ◡ / iti rūpaṃ yasya*. For the terms *pota* and *nāva* denoting large ships, see Schlingloff (1987, 197); he also refers to some crescent-shaped ships (id., 202 ff., 390 Fig. 8, and 391 Fig. 11).

63 The categories (*tattvas*) in *pāda* 63c (*anekatattvasaṅkīrṇaṃ*) are not explained. Perhaps they refer to the nine *tattvas* from *prakṛti* to Śiva associated with the Navātman, the eighty-one *padas* of which are represented by the goddesses of this second *cakra*. However, the term *aneka* points rather to a higher number of *tattvas*. Cf. *anekāḥ bahavaḥ tattvāḥ*, ṢSSc fol. 118^{v}.

64 The expression *padmapattra* in 64a refers to the lotus whose eight petals and pericarp form the nine lotuses where the Dūtīs abide. Instead of *padmapattram anaupamyam* (KMT 14.64a) the ŚM has either *aṣṭapattram anaupamyam* (16.5c) or *padapattrasamopetam*, 'furnished with petals which are the *padas*' (16.9a). The reading *padapattra* is an interesting alternative for *padmapattra*: as the Dūtīs who are seated on this lotus represent the eighty-one *padas* (see p. 85 ff.), the petals themselves may be compared with these *padas*. This alternative reading *padapattra* is also found in KMT 15.2a (*padapattrordhvagaṃ padmaṃ*; only mss. FG read *padmapattro-*) which describes the abode of the Mātṛs as the lotus situated above the one whose petals are the *padas*, that is, above the lotus of the Dūtīs. Compare also KMT 16.12ab which describe a lotus whose parts are compared with the components of the sixfold path. Here too the petals are equated with the *padas* (*padapattravibhūṣitam*, 1b).

65 For the description of Viṣṇupura, the site of Viṣṇu, see p. 79 ff.

66 According to KMTc fol. 47^{v}, they are aroused (*kṣubdhā*) by the nine Cakreśvaras, that is, by the nine central Bhairavas, Ananta, etc.

on heavenly *amṛta*, He [i.e. Ananta] causes Brahmā's abode to flourish.

68 From the seeds in the centre of the Brahmakanda are three sprouts [which pass] through the 'upper opening.'[67] There Ananta, the 'Lord of the Knot,'[68] who is luminous by the rays of light of his *śaktis*,

69 abides in the middle of the great waters[69] in the company of nine Dūtīs. He is the creative and illustrious Ananta,[70] the Lord of the *padas* and their objects.[71]

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67 For the lines 65cd–68ab, see also p. 81 ff.

68 For the determination of *granthi* in *granthīśvara* (*tatra granthīśvaro 'nantaḥ*, 68c) we should refer to the Brahmagranthi of the Devīcakra. This Brahmagranthi is the point where the three seeds *sa, ha*, and *kṣa*, associated with the three *nāḍīs* Iḍā, Piṅgalā, and Suṣumṇā, are combined (see p. 50). As has been pointed out before (p. 81 f.) the nine lotus-stalks of the Dūtīcakra come forth from these seeds *sa, ha*, and *kṣa*, and are likewise called *nāḍīs*. The *granthi* of Ananta, therefore, seems to determine the central point of the lotus of the Dūtīs as the place where the nine lotus-stalks or *nāḍīs* come together. From this point the lotus-stalks grow out into the nine lotuses. The KMTc fol. 47ᵛ states that 'the nine stalks are the spokes of (the eightpetalled lotus) which consists of nine lotuses; [that] is called the knot' (*navanālāḥ padmanavakasya ārā granthir ucyate*). But we should note that an eight-petalled lotus has eight and not nine 'spokes.' The ṢSSc fol. 119ʳ explains: *tasmin brahmāṅkuratrayamārge 'nantaḥ granthīśvaraḥ sandhidaivatyaḥ*, which is unclear but possibly associates the *granthi* only with the three main sprouts or *nāḍīs*. Cf. the situation in the system of the classical Ṣaṭcakra where the three *granthis* (the Brahma-, Viṣṇu-, and Rudragranthi) denote the joints of the three main *nāḍīs* Suṣumṇā, Iḍā, and Piṅgalā, located in the Mūlādhāra, the Maṇipūra, and the Ājñā, respectively.

69 In 69a (*sthito mahāmbhasi madhye*; id. in ŚM 16.14a; not in the ṢSS) the sixth syllable is short. In some manuscripts the metre is correct: FG have a genitive (*mahāmbhaso*) and J has a locative based on the thematic stem *ambhasa-* (*mahāmbhase*); cf. also E which has *mahāmbhasir* (?).

70 *bhagavānantaḥ* in 69c is a shortening of *bhagavān anantaḥ*, probably because two identical syllables follow one another. Cf. *bhagavān atra* (mss. HJK), *bhagavān nāthaḥ* (ms. D) and *bhagavān eṣa* (ms. F).

71 The interpretation of *padārthapada* in 69d (*padārthapada-m-īśvaraḥ*) is doubtful. The most plausible interpretation is to assume it is a *dvandva*-compound consisting of *padārtha* and *pada* which denote 'the meaning of a word' or 'object,' as opposed to 'the word' itself; cf. the opposition *artha–śabda* or *vācya–vācaka*, corresponding to the twofold division of the six *adhvans* into *kalā-tattva-bhuvana* (*vācya*) and *varṇa-mantra-pada* (*vācaka*). In the context of the Dūtīcakra *pada* refers to the units of the *pada-adhvan* (see p. 85 ff.) which are eighty-one in number and are represented by the Dūtīs. *padārtha* should then denote the 'meaning of the *padas*,' i.e. the objects belonging to the *padas*. It is not clear to me what these objects stand for, but perhaps they refer to the Dūtīs as the 'concretized' form of the *padas* (cf. the statement in 14.73 that they are enjoyed by the *padas*). In the translation I inverted the order of *padārtha* and *pada*. The KMTc fol. 48ʳ gives a different interpretation stating that *pada* is a 'resting-place' (*padaṃ viśrāntidhāma*) which probably refers to the second *pada* in the compound. However, it leaves the meaning of *padārtha* unexplained.

In this connection it is interesting to note that in KRP 7.8–9, which refer to the sixfold path (*ṣaḍadhvan*), *artha* occurs instead of *adhvan* (*ādhāre bhuvanārthā ca padārthā liṅgasaṃjñake*, etc.; the nom. *arthā* is perhaps by analogy with the nom. *adhvā*). Thus according to the KRP, *padārtha* denotes the *pada-adhvan*. This would imply that the expression *padārthapada* can

70 Kapāla, Caṇḍalokeśa, Yogeśa, Manonmana, Hāṭakeśvara, Kravyāda, Mudreśa, and Diṅmaheśvara,

71 [as well as] the divine Anantīśa as their central Lord: these are the nine 'Shining Lords.' [Thus] having divided Himself into nine, He [i.e. Ananta] emits[72] the *pada*-creation.

72 Likewise, each of them [i.e. of the nine Lords] makes himself ninefold again. There will be [then] nine times nine *padas* [which] are the cause of the Dūtīs.

73 One by one I shall mention the names of the Dūtīs who are enjoyed by the *padas*, [as well as] from whose body they are born.[73]

74 All the nine who are born from the body of the divine Ananta, [and also] their state of authority,[74] that I shall tell in full.

75 Bindukā and Bindugarbhā, Nādinī, Nādagarbhajā, Śaktī and further Garbhiṇī, Parā, Garbhā, and Arthacāriṇī[75]

76 [are the Dūtīs who] abide in the state transcending all practices. They reside in the centre [of the lotus] and are of infinite lustre. They exercise their authority, established both in *kula* and *akula*.

77 Caṇḍā, Caṇḍamukhī, Caṇḍavegā, Manojavā, Caṇḍākṣī, Caṇḍanirghoṣā, Bhṛkuṭī, and Caṇḍanāyikā

78 together with Caṇḍīśanāyakā are [the Dūtīs] in the state of Lord Akula. From that state is the following creation, the source of Manonmanī, etc.

79 Manojavā, Mano'dhyakṣā, Mānasī, Mananāyikā, Manohārī, Manohlādī, Manaḥprīti, and Maneśvarī;

80 they, together with Manonmanī, belong to the state of *unmanas*. These nine most excellent Dūtīs cause the mind to transcend itself.

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also denote 'the site of the *pada-adhvan*.' However, *artha* instead of *adhvan* does not occur in the KMT. For the interpretation of *padārthapada* in the expression *ṣaḍpadārthapada*, see p. 137.

72 The form *vinirmite* is explained as an irregular form (without reduplication) for the 3 sg. pr. med. of the root *vinirmā-*. The reading of ṢSS 22.16d and ŚM 16.17d (cf. also KMT mss. BC) is *vinirmime*, which is also irregular (3 sg. perf. med., instead of *vinirmame*).

73 *pāda* 73d (*yā yasyāṅgasamudbhavāḥ*) refers to the nine Bhairavas who divide themselves and thus create the Dūtīs. In the following lines this question is only answered with regard to the central Dūtīs who are born from Ananta. The corresponding lines ṢSS 22.23d and ŚM 16.19d have the reading *yā yasya padasambhavāḥ* ('from whose *pada* they are produced'; cf. also KMT mss. EF), which refers to the origin of the Dūtīs from the *padas*.

74 *sarve* and *teṣāṃ* in 74bc (*sarve yās tu navaiva hi / adhikārapadaṃ teṣāṃ*) are masc. instead of fem.; cf. *sarvā* in ms. G and *tāsām* in F.

75 For the translation of these and the following names, see p. 73 ff. For their meaning and 'state or field of authority' (*adhikārapada*, 74c), see p. 84 ff.

81 Aindrī, Hutāśanī, Yāmyā, Nairṛtī and Vāruṇī, Vāyavī, Kauberī, Aiśānī, and Laukikeśvarī[76]

82 belong to the state of the wave of *samanā* and they are established in the highest space. They emit the next creation [which is] called Yoga[77] and [belongs] to the state of *vyāpinī*:

83 Hiraṇyā and Suvarṇā, Kāñcanī and Hāṭakā, Rukmiṇī and Manasvī, Subhadrā, Jambukī and Hāṭakī.[78]

84 Having entered the state of *vyāpinī*, [these] Yoga-Dūtīs of great power pervade the world by means of their nature of both 'being pervaded' and 'pervading.'

85 Vāgvatī, Vāc, Vāṇī, Bhīmā, Citrarathā, Sudhī, Devamātā, Hiraṇyā, and Yogeśī declared as the ninth

86 reside in the state of the Lord of Speech and are endowed with mastery of speech; produced from the body of *mantras* and *vidyās*, they teach the [true] meaning of everything.

87 Vajriṇī, Śaktī, Daṇḍī, Khaḍginī, Pāśinī, Dhvajī, Gadī, Śūlinī, and Padmī are produced from the state of the Lord of Gestures.

88 They are the 'tawny' Dūtīs of great power, furnishing both *kalā* and *kāla*.[79] These great goddesses of bright appearance are the source of countless qualities.

89 Lambā, Lambastanī, Śuṣkā, Pūtivaktrā and Mahānanā, Gajavaktrā, Mahānāsā, Vidyut, and Kravyādanāyikā

90 are the Dūtīs within the fire of destruction. They abide in the state of destruction. Endowed with countless qualities and energy, they destroy the world.

91 Suprabuddhā, Prabuddhā, Caṇḍī, Muṇḍī, Kapālinī, Mṛtyuhantā, Virūpākṣī, Kapardī, and Kalanātmikā

92 belong to the state of Niyāmikā and subdue the pure and the impure.[80] Such are the Dūtīs of great power, separately eighty-one [in number].

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76 For the proposed reading *laukikeśvarī* instead of *kaulikeśvarī* (ed. text), see p. 75 n. 17.

77 Instead of the nom. *yogākhyā* in 82d, the acc. *-khyāṃ* is found in mss. CFG and the LMT.

78 For the interpretation of *jambuhāṭakī* (83d) as referring to the Dūtīs Jambukī and Hāṭakī, see p. 76.

79 *kalā* and *kāla* denote two out of the five *kañcukas* which belong to the thirty-six *tattvas*. They represent the limiting factors of differentiation and time, respectively. ŚM 16.59b reads *kālākālavidhāyinī*, referring to *kāla* and *akāla*, 'time and absence of time.'

80 For the state of Niyāmikā see p. 85 n. 43. The pure and the impure (*śubhāśubha-*, in 92b) denote the three pure (fat, bones, and marrow) and the three impure (skin, blood, and flesh) constituent elements of the physical body (see p. 62).

93 This [*cakra*] of the deity Navakeśvara is said to be in the belly.[81] It is pervaded by the eighty-one *padas*, is full of numerous miracles,

94 and associated with *pada* and *rūpa* and also with *rūpātīta*.[82] [The Dūtīs] give access to the path of the *padas*[83] [along which] one will reach the realm of the three *tattvas*.[84]

Such is the fourteenth chapter in the Kulālikāmnāya, in the Śrīkubjikāmata, named the determination of the Devīs and the Dūtīs.

81 *udaredaṃ* in 93b (*udaredaṃ prakīrtitam*) is interpreted as an incorrect contraction of *udara idam* (< *udare idam*); cf. the loc. in mss. F (*udare ca*), J (*udare sam-*), and D (*udare yam*). ŚM 16.79b reads a nom. masc. (*navakeśvaradevasya, udaro 'yaṃ prakīrtitaḥ*): 'This is called the belly of the deity Navakeśvara.' The corresponding GS 17.77d reads *udarāyam*, for which Pāṇḍeya suggests the reading *udayārtham*.

82 These are three out of the four meditative stages (the first being *piṇḍa*). For *ādi* in 94b (*rūpātītādisaṃyutam*) as characterizing the enumeration, see n. 31 on 14.26d. Cf. also KMT 17.50cd (*piṇḍo 'tha pada rūpaṃ ca, rūpātītāditaḥ kramāt*).

83 The translation of 94c is based on the reading *padamārga-* (found in all the manuscripts of the KMT as well as in the corresponding lines of the parallel versions) instead of *padmamārga-* (probably a misprint in the crit. edition).

84 The expression *tritattva* (*tritattvapadavīṃ labhet*, 94d) refers to the three categories *ātman*, *vidyā*, and *śiva*; for these see e.g., KMT 16.24 (see p. 166 f.) and 18.109 ff.

CHAPTER 15

Śrībhairava said:

1 The doctrine of the Devīs and Dūtīs, O Kubjī, has been told in great detail. Now, [I shall tell about the doctrine] of the Mātṛs; listen to the particulars of [their] pervasion.

2 Above [the lotus] with the *pada*-petals[1] is [another] lotus having the nature of fire and shining brightly; it is greatly extended over a hundred thousand *koṭis* [of *yojanas*] and is globular as the ocean.[2]

3 In its centre [one should meditate on] the great Lord Piṅgeśa of a reddish colour [who] resides within the triangular site and is a mass of splendour and undefiled.

4 When the proper time, that is the dawn, has come, He [i.e. Piṅgeśa] caused His own body to shake and woke up eight individual souls of pure knowledge,[3]

5 [as well as] eight *mudrās*, the Mahāmātṛs, [who] are the womb of the world, O Great Mother. In these the whole world, [that is] whatever completely consists of speech, is born.

6 The first is the *mudrā* Khecarī, the second is Ātmī by name, the third should be known as Śaśinī and the fourth is called Vahni,

7 the fifth is Calanī by name, the sixth is known as Bhānumatī, the seventh is called Mahimā and the eighth is Sukṛtālayā.

8 These eight Mahāmātṛs, born from the body of the illustrious Mitra,[4] emit a manifold creation [which is] gross, subtle and both supreme and secondary.[5]

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1 For the interpretation of *padapattra* in 2a (*padapattrordhvagaṃ padmaṃ*) as referring to the Dūtīcakra, see n. 64 on 14.64a.

2 Or 'encircling the ocean'? *pāda* 2cd refers to the dimension of the Mātṛcakra (related to the element fire) seemingly in combination with an allusion to the cosmic situation where fire encircles water. For its interpretation see p. 25.

3 In 4cd (*vijñānakevalāny aṣṭau, bodhayāmāsa pudgalān*) most of the manuscripts of the KMT as well as the corresponding lines ṢSS 23.5cd and ŚM 17.16ab show an incongruity between the forms of *kevala-* and *pudgala-* either in gender or number or both. Perhaps with KMT mss. FG we should read an acc. pl. m. in both cases, as occurs in the corresponding line MVT 1.19ab (cf. p. 112 f.)

4 For Mitra as the central deity representing the individual *ātman*, see p. 107.

5 The expression *sthūlasūkṣmaparāparām* (8d) is problematic. In the process of creation three

9 They divide themselves, each single one eightfoldly. Different from these are the sixteen supports at the inner limits of the sixty-four.[6]

10 Born from Khecarī's body are the eight Mothers who belong to the quarters of the compass and abide [in them] from the east to the north-east;[7] they are the support of everything and are both supreme and inferior.

11 They are known as parts of Rudrāṇī, reside in Devīkoṭa and are accompanied by Saṃvartavīra; they make their appearance in Śambhu's period.

12 Likewise, born from the Ātman-Mother [i.e. Ātmī] are they who are [called] Sakalā and Niṣkalā, and next Vijñānā and Pralayā. One should attach Dharmā and Adharmā to them.

13 There is Āṇavā and also Māyā; [thus] are the eight Mothers born from the Self.[8] They stay within the city of Prayāga and are accompanied by the *kula*

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levels are usually distinguished which are characterized as the gross, the subtle or intermediate, and the supreme. They are indicated either as *sthūla*, *sūkṣma* and *para*, or as *apara*, *parāpara* and *para* (cf. also *aśuddha*, *śuddhāśuddha* and *śuddha*). *parāpara* in *sthūlasūkṣmaparāpara* may, therefore, refer to the intermediate creation, but would then be equivalent to *sūkṣma*. It may also refer to both *para* and *apara* which implies that four stages are mentioned, two of which denote the gross creation (*sthūla* and *apara*). Both these interpretations imply an integration of the two parallel series mentioned above (*sthūla*, etc., and *apara*, etc.). In order to avoid this we should perhaps interpret this *parāpara* as an emphatic variant for *para*. The commentator on the ṢSS noticed the problem and states that the creation is threefold, namely *sthūla*, *sūkṣma* and *para* (fol. 123^{r}). But, the author of ṢSS chapter 28 seems to distinguish four levels, namely a *sthūla*-, *sūkṣma*-, *para*- and *parāpara*-level (see Schoterman 1982, 121). Here *parāpara* denotes the most supreme state which is even above *para*.

In the following lines the adjective *parāpara* is found several times as characterization (almost as an epithet) of a goddess or group of goddesses (e.g., in 15.10cd, 67 and 78) representing non-supreme manifestations of the Goddess. I have translated it as 'supreme and inferior' to indicate the intermediate position they occupy.

6 The interpretation of 9cd (*teṣv anyāḥ ṣoḍaśādhārāś, catuḥṣaṣṭyānta-m-antikāḥ*) is doubtful. According to the ṢSSc, the sixteen refer to the eight Bhairavas and the eight Mātṛkās (*ṣoḍaśādhārāḥ / iti ṣoḍaśa / bhairavāṣṭakaṃ / mātrāṣṭakaṃ ca / ubhau ṣoḍaśa*, fol. 123^{r}), who preside over the eight groups of secondary Mātṛs (see p. 101 f.). These sixteen are then regarded as the 'supports' of the surrounding sixty-four secondary Mātṛs. Assuming that *anyās* refer to the sixteen supports, we would expect the male form *anye*, otherwise we have to accept a nominal instead of pronominal declension of *anya* (cf. *ekaikās* in 14.72a with *ekaike* in mss. ACT). The reverse case, namely a masculine form instead of a feminine, occurs more often. Thus, in the present line *teṣu* stands for *tāsu*.

7 For the names and meaning of these and the following secondary Mātṛs, see p. 96 ff.

8 As we saw earlier (p. 96 f.) the eight names denote four kinds of souls (the *sakalas*, etc.) and the impurities which bind them. In the edited text of the KMT the names of these Mātṛs are not found in the nom. sg. fem. as is the case with all the other secondary Mātṛs. The text of 12–13ab reads:

आत्ममात्रोद्भवा ह्येवं सकला निष्कलाश्च ये।

Lord Caṇḍa.

14 [This] is called the Brāhmī-*cakra* belonging to the primeval period. The eight Ātman-Mothers have been told. One should speak [now] of the eight lunar Mothers.[9]

15 Chāyā, Śīkarā, Jyotsnā, Ṛtu, Ratnā, Suśītalā and further Payasvatī and Ghṛtavatī are the eight lunar Mothers;[10] Vaiṣṇavī is [their presiding goddess].

16 They reside in the city of Vārāṇasī and are cool as the receptacle of *amṛta*;[11] [these] 'Mothers of the World' nourish and protect the whole world.

17 Having reached the intermediate period[12] and accompanied by the *kula* Lord Krodha, they emit a manifold creation and give release from misfortune.[13]

18 Tṛṣṇā, Rāgavatī, Mohā, Kāmā, Kopā, Tamotkaṭā, Īrṣā and Śokavatī, [thus] are named the eight Fire-Mothers.

विज्ञानप्रलयान्तान्ये धर्माधर्मे नियोजयेत्॥
तत्राणवो ऽथ मायाया अष्टौ मात्र्यो ऽणुसंभवाः।
This means that the souls, in accordance with their nature, are put in the nom. pl. masc. In *pāda* 12c the reading of mss. AB which is *vijñānapralayāś cānye* (cf. also the corresponding line ŚM 18.62c: *-pālakāś cānye*) seems preferable. The reading given in the edited text, in particular the meaning of *-anta-*, is problematic. Assuming a nom. pl. masc. (*-antās*, with incorrect sandhi to *-antānye*), we should translate 'and others, (namely) the *vijñānas* followed by the *pralayas*' which, however, implies a second irregularity in the composition of this compound. Note that *pralayānta* as such refers to the time when the *vijñānakevalas* are awakened, viz. the end of the period of the world's dissolution, but this would imply that the *pralayas* are excluded from this series of eight. By contrast, the representatives of the impurities are put in the dual. or sg. with different gender and case (*dharmādharme*, acc. dual. n. or fem.; *āṇavas* nom. sg. masc. and *māyāyā*, gen. sg. fem.). But as 13ab states that these are the eight Mātṛs of the soul, we may assume that a sg. or dual. fem. is actually meant. A reconstruction of the text to this end is problematic considering the conflicting evidence of the mss. My translation is based on the reading:

.... सकलानिष्कले च ये।
विज्ञानप्रलये चान्ये धर्माधर्मे नियोजयेत्॥
तत्राणवा ऽथ माया या.........

For the proposed reading *-niṣkale* and *-pralaye* there is no support in the mss. Some of the manuscripts tend to have a fem. plur. (*yāḥ* in FG; *-pralayāntā yā* in G). As for 13a, *āṇavā* is found in ms. G, and for the nom. *māyā yā* (litt. 'She who is Māyā') cf. *māyeṣā* in CG.

9 For the reading *indumātṛs* instead of *indramātṛs* in both 14d and 15d, see p. 98.

10 For the interpretation of the compound *payoghṛtavatī* in 15c, see p. 98 n. 16.

11 In the translation of 16ab (*vārāṇasīpurāntasthā, amṛtādhāraśītalā*) I have assumed a nom. pl. fem. instead of a sg. in accordance with the plural in the next lines; cf. *-śītalāḥ* in ms. T.

12 In the compound *kalpāvāntaram* in 17a (*kalpāvāntaram āsādya*) the order of words is inverted for the sake of maintaining the correct metre.

13 For *āpadām mocayanti tāḥ* (17d) see Goudriaan 1988, 74 and 89.

19 In the company of the *kula* Lord Unmatta they are settled in Kollādri; they belong to the great period and amuse themselves with boundless energy.

20 Tvacī, Sparśavatī, Gandhā, Prāṇā, Apānī, Samānanī, Udānī, Vyānī and Kṛkarā[14] are called the eight Wind-Mothers.

21 [Their consort] is the *kula* Lord Asitāṅga and they stay in the city of Aṭṭahāsa. They are of old the Mothers in the divine period and amuse themselves with boundless energy.

22 Tamohantā, Prabhā, Mohā, Tejinī, Dahanī, Dinā, Jvalanī and Śoṣaṇī, thus are named the eight solar Mothers.

23 In the next, [namely] the divine and undivine, period they abide in the city of Jayantī; they are accompanied by the *kula* Lord Ruru and enjoy themselves with him.

24 Nivṛtti and Pratiṣṭhā, Vidyā as well as Śānti, Śāntātītā, Pṛthivī, Vajriṇī and Kāmadhenavī

25 are the eight Mothers of the divine Lord of Mahimā, residing in Caritra; they belong to the undivine period and are connected with the *kula* Lord Jhaṇṭha.

26 They occupy the *cakra* presided over by Aindryā and amuse themselves with boundless energy. They reside within the Eightfold City,[15] holding a diamond in their hand and are most powerful.

27 Payoṣṇī, Vāruṇī, Śāntā, Amṛtā, Vyāpinī, Dravā, Plavanī and Jalamātā are known as the eight Water-Mothers.

28 In the present period they stay in the forest of Ekāmraka. [Their consort] is the *kula* Lord Kapālīśa and they reside within Cāmuṇḍā's *cakra*.

29 [These sixty-four Mothers] abide in the eight-petalled heart-lotus of the divine

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14 For Gandhā, who does not belong to this series, see p. 100. *samānanī* in 20b (*prāṇāpānī samānanī*) and *vyāni* in 20c (*udānī vyāni kṛkarā*, forming the first *vipulā*; cf. p. 14) stand m.c. for *samānī* and *vyānī*, respectively, which represent the vital airs *samāna* and *vyāna*.

15 We saw earlier (p. 109) that the *puryaṣṭaka*, the 'Eightfold City,' denotes the subtle body consisting of the five *tanmātras*, *manas*, *buddhi* and *ahaṃkāra*, and (p. 114) that these eight concepts are probably represented by the eight Mātṛkās who occupy the centre of the eight petals. Now it is said in the present line that the eight Mātṛs of Mahimā, who represent earth, are found in the middle of the *puryaṣṭaka* (*pūryaṣṭakasya madhyasthā*, 26c), which would imply that they occupy the centre of the eight petals, i.e. the centre of the Mātṛcakra. However, this contradicts the fact that the Mātṛs of Mahimā occupy the north-western petal of the lotus. A possible solution to this problem might be that here the concept of the Brahmāṇḍa with its seven surrounding spheres prevails. We noted earlier (p. 111 n. 59) that in some instances the components of the *puryaṣṭaka* and the seven layers of the Brahmāṇḍa overlap each other. In that case the earth is indeed in the centre, and is surrounded by water, etc. Cf. also p. 24.

deity Kuleśvara, in regular order [starting with the region of] Īśāna[16] and following the course of creation.

30 On the pericarp resides God [Śiva] surrounded by four [goddesses]: he is accompanied by Raktā, Karālā, Caṇḍākṣī and Mahocchuṣmā.

31 He stays within the forest Mahārakta in the centre of the *maṇḍala* of fire. [There one should meditate on this] deity Navatattveśvara[17] endowed with the Eightfold City.

32 Because he, dwelling within the body, fills the world, therefore it is called the Eightfold City, filling it eightfoldly.

33 He is Śiva, the Supreme Lord, residing in the heart of all living beings. Seated on his *yantra*, he sets the whole world in motion by his *māyā*.[18]

34 Staying within [the body] above the seventy-two thousand [*nāḍīs*], he is seated upon the senses, and, perceived by those senses, he is powerless like a goblin.[19]

35 That is called the Guruvaktra; from the mouth of the *guru* it is known. [Only] that *yogin* who relies on the *guru*'s mouth, reaches the state of *guru*.[20]

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16 I.e. the north-east. In the compound *īśānakramayogena* (29c) *ādi* is omitted after *īśāna-* (probably m.c.); compare *pūrvādi-* in the corresponding ṢSS 23.58c. For *pūrva-* instead of *īśāna-*, see p. 95.

17 Instead of *navatattveśvaraṃ devaṃ* (31c; note the change to an acc. in *pāda* cd, but nom. in ms. F) the corresponding ṢSS 23.60a reads *navālā guhyakubjīśaḥ* (nom. masc.) which refers to the 'Lord of Guhyakubjī.' For (Guhya)kubjī as the central female deity, see p. 92 f. *navālā* perhaps stands for *navārā* which should then refer to the lotus of the Mātṛcakra as having nine spokes, since it consists of nine lotuses (cf. p. 114 n. 64).

18 For this line, see p. 110.

19 In 34d (*manīśānāṃ piśācavat*, edited text) I have followed the reading of the corresponding ṢSS 23.63b: *anīśānaḥ piśācavat* (cf. KMT ms. D: *anīśāno*; ms. H and the corresponding line of the Laghvikāmnāya: *anīśānāṃ* and ms. T: *anīśāna*; the initial *m* is also doubtful in mss. A and E). The meaning of this line (KMT 15.34) is hardly comprehensible. It seems to form a contrast with the preceding line: *akṣārūḍha* (34c) opposed to *yantrārūḍha* (33d). When Śiva is seated on the *yantra* (i.e. probably the Mātṛcakra) he sets the whole world in motion, but when seated upon the senses (i.e. uses the senses), he is powerless like a goblin. In connection with the senses Śiva seems to be represented in an inferior form which might refer to the individual *ātman*. In this form, subject to the senses, he is powerless. Cf. also the reading *atrārūḍho 'ntarātmā 'yam* in ṢSS 23.63a (instead of *akṣārūḍho 'kṣagamyo 'yaṃ* in KMT 15.34c) 'seated there this inner Soul. . . '

Seventy-two thousand is the number of *nāḍīs* in the body (see e.g., Gorakṣaśataka 16). The KMTc explains that the nine deities on each petal (viz. the eight Mātṛs and one of the eight Mātṛkās) are each connected with a thousand *nāḍīs* (*dvāsaptatisahasrāṇi pratidale navadevyaḥ sahasranavakaparivārāḥ / itthaṃ dvāsaptatisahasrāṇi / etad dvā[sa]ptatisahasrāṇi / ya eva nāḍyaḥ*, fol. 51^v–52^r).

20 This verse and 15.37 emphasize the importance of the *guruvaktra* which occurs in a twofold sense. Primarily, it refers to the 'mouth of the *guru*,' that is to the oral tradition transferred

36 Thus is the element fire, O Devī, surrounded by the Rudras and Śaktis.[21] Above it is the [seat] of the Yoginīs; it is called the 'Place of the Jar.'

37 The mouth of the *guru* [i.e. 'teaching'] is in the Guruvaktra; it is established in the Guruvaktra and is to be obtained from the *guru*'s mouth; therefore, one has to satisfy the *guru*.

38 Having praised the Supreme Lord, Kubjikā said this to Him: O Lord, I ask [You] eagerly [to tell about] the 'Place of the Jar' in great detail.

39 The illustrious God said: Your question, O Faultless One, [concerns] the secret.[22] I will tell it completely, in order that You, O Kubjī, will understand it.

40 Above it [i.e. above the Mātṛcakra] [one should imagine] the 'Base of the Jar,' greatly extended over a ten million *koṭis* [of *yojanas*],[23] marked by a *vajra*-lotus, divine and situated near Piṅganātha,[24]

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by the *guru* to his disciple. In this sense *guruvaktra* is found in 15.35b, 35d, 37a (*guror vaktram*) and 37c; see also e.g., KMT 7.38a and 10.13a (both reading *guruvaktropadeśena*) and 8.63cd (*sudurlabhaḥ prayogo 'yaṃ, guruvaktrāt tu labhyate*). Secondly, the Guruvaktra may also denote some mystic location in the body. For instance, KMT 5.122cd–136 discusses the symbolism of the rosary (*akṣasūtra*) which, made of five different materials, is related to *śikhānta* (127d), *guruvaktra* (129b), *tālvagra* (129d), *udara* (131c) and *hṛtpadma* (134c), respectively. Another instance is e.g., ŚT 5.136–137 referring to some stages (called *sthāna* in the commentary on ŚT 12.121–122) above the Ājñā, which are called *bindu*, *kalā*, *nāda*, *nādānta*, *unmani*, *viṣṇuvaktra* and *guruvaktra* (see also Avalon 1974, 472). Some of them refer to the stages of subtle sound.

In the present case (KMT 15.35 and 37) the term Guruvaktra is applied to both the Mātṛcakra (*mātṛcakraṃ guruvaktraṃ*, ṢSS 23.66c; *guruvaktraṃ mātṛcakrasya prastāram*, KMTc fol. 52[r]) and the Yoginīcakra (*guruvaktraṃ yoginīcakram*, KMTc fol. 52[r]). We should observe that the position of 15.37 is doubtful. This line, which repeats more or less what was said in 15.35, is not found in the Laghvikāmnāya (see p. 6). Therefore, the Laghvikāmnāya starts the Yoginīcakra with the line corresponding to KMT 15.38. Whereas the transition between the Mātṛ- and the Yoginīcakra is not clearly indicated in the KMT, the ṢSS and the commentaries include (the line corresponding to) KMT 15.37 in the description of the Yoginīcakra. This seems to be the reason why the term *guruvaktra* is explained as referring to both *cakras*.

21 The Rudras and Śaktis probably refer to the male and female deities who are seated on the Mātṛcakra.

22 In order to avoid a *pāda* of nine syllables 39b reads *tvatpṛcchā rahitaṃ 'naghe* instead of ... *rahitam anaghe*. For other examples of the elision of the alpha privans, see Goudriaan 1988, 59. The corresponding ṢSS 24.4d reads ... *rahite 'naghe* (also read by KMT ms. E).

23 For the dimension of the Yoginīcakra, see p. 23 ff.

24 Piṅganātha (or Piṅgeśa) refers to the central deity of the Mātṛcakra localized in the region of the heart (see p. 92). The ṢSSc (fol. 129[v]–130[r]) appears to be wrong when it explains this line as referring to Piṅgalanātha who should occupy the central part of the hexagon which obviously refers to the graphic representation of the Yoginīcakra (*piṅganāthāvadhiḥ sthitam / iti madhye / ṣaṭkoṇa(ṃ)sya piṅgalanāthaḥ*).

41 furnishing innumerable qualities and providing all objects. From there everything which belongs to both this[25] and the other world is brought forth.

42 Where all treasures[26] are obtained thousandfold, there they [also] disappear again. Therefore, it is called the 'Place of the Jar.'[27]

43 Whence everything comes forth,[28] whence they [i.e. the treasures] arise and [where] they also fall asunder and where they reach the state of being indistinguishable, that place is characterized as the Jar.

44 There is the treasure [consisting of the hundred] and eight *bhuvanas*[29] and the *pada*-treasure as well, the *varṇa*-treasure is found there and [those] composed of *mantra*, *kalā* and *tattva*.[30]

45 Their treasurers are called Nivṛtti, etc.; by means of whose support they [i.e. the *adhvans*] return to that position after their enjoyment [has taken place].[31]

46 Within the Jar above the heart[-lotus] of the divine deity Kuleśvara is Kuleśvaradeva's great sixfold site, difficult to pass through.

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25 In *pāda* 41d (*aihiṃ pāratrikaṃ ca yat) aihiṃ* stands for *aihikaṃ*, cf. *aihika* in ms. D and *aihikaṃ* in mss. CEFK; the corresponding ṢSS 24.7b reads *aihikaṃ ca pāratrikam*.

26 The treasures (*bhāṇḍāni*) denote the six *adhvans* from *bhuvana* to *tattva*, as appears from verse 15.44 which refers to the *padabhāṇḍa* and *varṇabhāṇḍa*.

27 This and the following line try to explain the name Ghaṭasthāna (the 'Place of the Jar') by allusion to the derivation of its first component (*ghaṭa*) from the verb root *ghaṭ* 'to happen, to take place.' See ṢSS 24.7d which reads *ghaṭante* instead of *labhyante* in KMT 15.42b and also KMT 15.60 (*ghaṭanti sarvavastūni,. . . / ghaṭasthānaṃ tu tenoktaṃ,. . .*).

28 *yathā* in 43a (*yasmāt sarvaṃ yathā yāti*) is left untranslated; a correlative *tathā* is lacking in the edited text. But compare mss. ABFG which have the reading *tathā* instead of *yasmād* in *pāda* b (*yasmād yānti truṭanti ca*).

29 In *pāda* 44a (*bhuvanāṣṭottaraṃ bhāṇḍaṃ*) the hundred and eight *bhuvanas* are dealt with (for them see p. 136 n. 45), but *śata-* is omitted. Compare 15.61d which reads *bhuvanāṣṭottaraṃ śatam*. In 44a mss. EF likewise read *śatam* (instead of *bhāṇḍam*) which in this case (an odd *pāda*) results in a short seventh syllable.

30 In the KMT the six *adhvans* seem to be mentioned in a fixed sequence, namely *bhuvana, pada, varṇa, mantra, kalā* and *tattva* (see e.g., also 15.61 ff., 80ab and 10.69–70; but the sequence of *varṇa* and *mantra* is inverted in 16.34cd). In the present line (*mantratattvakalātmakam*, 44d) the order of *kalā* and *tattva* is inverted to avoid a long fifth syllable. However, this sequence of the six *adhvans* is not recognized in general; NT 22.19–20, for instance, mentions them in the order *tattva, varṇa, pada, bhuvana, kalā* and *mantra*.

31 Although the *kalās* from Nivṛtti to Śāntātīta compose one of the six treasures (= six *adhvans*, see previous line), they are also appointed as their treasurers (see p. 136). The interpretation of *pāda* cd (*yasyādhāreṇa vartante, bhogānte tat padaṃ punaḥ*) is problematic, but seems to mean that the *adhvans* after having being enjoyed revert to the treasurers. *pada* possibly refers to the seat or position in the Ghaṭasthāna occupied by the six *adhvans*, to which Nivṛtti, etc., are related. The ṢSS reads in the corresponding verse (24.11ab) *yasyādhāreṇa vartante, bhogasya suptadaṃ punaḥ*, which is likewise unclear.

47 After the God has divided his own body by means of the sites of the six objects,[32] the six Yoginīs of great splendour are appointed [by Him] to the six sites:

48 Ḍāmarī, Rāmaṇī, Lambakarṇī and Kākinī, Sākinī and also Yakṣiṇī,[33] [who] are born from the water of the Jar.

49 [They] are seated on the *vajra*-lotus, possess the qualities of the Jar[34] and are settled as the partners of the regents of the six sites.

50 By the distinction into O, Jā, Pū and Kāma, and, according to the reverse, into Kā, Pū, Jā and O,[35] thus is called the sequence related to creation and destruction [respectively].

51 Differentiated into supreme and inferior, and pertaining to the gross, the subtle and the supreme,[36] O Lady, just as is the divine state of the Yoginīs, listen to

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32 For the six objects (*ṣaṭpadārtha*) denoting the six *cakras* from Ādhāra to Ājñā, see p. 225 n. 1, and p. 137. However, the commentary on the KMT at this place explains the *ṣaṭpadārtha* as referring to the six paths (*ṣaṭpadārtham adhvaṣaṭkaṃ*, fol. 52ʳ).

33 For these goddesses, see p. 121 ff. and 135 ff.

34 The qualities (*guṇa*) possibly refer to the sixfold *adhvan* and its subdivisions. Cf. also 15.41a: *anantaguṇadātāraṃ*, which is said of the Ghaṭādhāra.

35 *pāda* 50ab (*o-jā-pū-kāmabhedena, kā-pū-jā-o-vyatikramāt*) refers to the four *pīṭhas* Oḍḍiyāna, Jālandhara, Pūrṇagiri and Kāmarūpa and the sequence in which they are to be inscribed in the eight-petalled lotus (see p. 132 f.). No mention is made of the petals to be left out in order to attain a number of six petals, but we saw earlier (p. 133) that according to the KMT the petals are indicated by Oṃ, Ja, Kāma, Pūrṇaka, Puṃs and Kāmeśvarī. This means that, just as in the ṢSS, the petals inscribed with the first Jā and the second O remain unoccupied. As the southern petal is occupied (namely by Yakṣiṇī, KMT 15.75–77ab), these omitted petals should be the eastern and western ones. With regard to the sequence in which the four *pīṭhas* are to be filled in according to the KMT, we note the following. Carrying out the instruction of KMT 15.50ab (see above), one should first place O, Jā, Pū and Kā (from the north-east to the south), which is correct (see Fig. on p. 132 n. 36) and next the *pīṭhas* in inverted order, i.e. Kā, Pū, Jā and O. Filling in those syllables from the north to the southwest, the western petal is occupied by Jā; filling them in from south-west to north, the western petal is occupied by Pū. Both situations do not agree with the fact that the western petal should be occupied by O. Therefore, the instruction of *pāda* 50b seems to be incorrect. The corresponding ṢSS 24.15d (preliminary critical text) likewise reads *kā-pū-jā-o-vyatikramāt*, but its commentary quotes this *pāda* as *kā-jā-o-pū–vyatikramāt*, which indicates the right sequence. ṢSS mss. BC hesitate between the two and read: *kā-pū-jā-o*(B: *u*)*-pū-vyatikramāt*; they insert *pū* after *o*, but do not delete the first *pū* and therefore have nine syllables.

36 *pāda* 51ab (*parāparavibhāgena, sthūlasūkṣmaparāntagam*) is interpreted as referring to the divine state (*devatva*, 15.51c) of the Yoginīs; cf. e.g., 15.54d (*ṣaḍ yoginyaḥ parāparāḥ*). However, the commentary on the corresponding line of the ṢSS (reading ... *sthūlasūkṣmapadāntagam*, 24.16d) associates this line with the regular and irregular order of the *pīṭhas* as mentioned in KMT 15.50ab (see previous note): the opposition *krama* (regular)—*vyatikrama* (irregular; or *vyutkrama* in the ṢSSc) is associated with *sṛṣṭi—saṃhāra* (KMT 15.50d), *para—apara* and

that.

52 Ḍāmarī is ill-behaved, tumultuous[37] and fearful, and she resides in the Ādhāra; Rāmaṇī of charming nature stays in the site of the Svādhiṣṭhāna;

53 the eminent Lambakarṇī resides within the site of the Maṇipūra; Kākī stays in the site of the deity of Sound [i.e. the Anāhata];[38] it is taught that Sākinī [resides] in the Viśuddhi

54 and Yakṣiṇī stays within the site of the Ājñā; thus it is told. The six Yoginīs, born from Kubjikā's womb, are both supreme and inferior.

55 In this place [i.e. in the 'Place of the Jar'] the whole world is born, including Rudra and Brahmā. They [the Yoginīs] destroy [the world] again when they are worshipped in the reverse order.[39]

56 They can be realized by instruction, in accordance with the succession of the tradition. The sixfold path has to be known in a sixfold way from the *guru*'s mouth:

57 The ears, the eyes, the nose and on the mouth as well, on the chin and the region of the throat;[40] [thus] it is obtained from the *guru*'s mouth.

58 Kujeśvarī, her mind filled with love, said the following: In what manner is their state of pervasion? Who goes which path?

59 Having noticed that she asked with devotion, the Supreme Lord smilingly said: O Kubjikā, I shall tell You [about them] in succession.

60 Since in its body all things come into existence, O Lovely-faced One, therefore it is called the 'Place of the Jar,' [41] marked by the qualities of a sacred site.[42]

61 Endowed with the fifty Rudras and the fifty Śaktis and furnished with the eight

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sthūla—sūkṣma (fol. 126ʳ), respectively. Note that the opposition *para–apara* corresponds rather to *sūkṣma—sthūla*.

37 For the interpretation of *ḍamarī* (edited text, found in ms. C only) or *ḍāmarī* (ms. G and ṢSS 24.17c) as tumultuous, cf. p. 126 n. 21. Other readings are *damanī* ('subduing,' ms. F), *trasanī* (for *trāsanī* 'terrifying'?, mss. AB), *dansanī* (?, ms. D), *durmukhī* ('ugly-faced,' ms. E) and *hasanī/inī* ('laughing,' mss. HJK).

38 See p. 138 n. 52.

39 For the worship of the Yoginīs in regular or reverse order, see p. 146.

40 The first three places of oral transmission(?) occur in the nom. (either dual. or sg.), the second three in the loc. sg. The corresponding ṢSS 24.23 mentions all of them in the nom. Note that this line, which just as KMT 15.37 refers to the *guruvaktra*, does not occur in the Laghvikāmnāya; cf. n. 20 above.

41 Cf. n. 27 above.

42 *sandoha* (litt. 'milking-place'), like *kṣetra* and *upakṣetra*, denotes a sacred place. See e.g., KMT 16.4c (*kṣetropakṣetrasandohān*; cf. p. 153).

Cakravartins, [thus] are the hundred and eight *bhuvanas*,[43]

62 crowded with the *manas*-community, occupying the Ādhāra-residence,[44] residing in the centre of the petal with the syllable Oṃ [i.e. Oḍḍiyāna] and connected with Aghorī's *hṛdaya*-[member].[45]

63 There resides that goddess Ḍāmarī, whose eyes are fierce and of a glowing reddish [colour]; she rules over mind and chyle, is difficult to master and characterized by the *bhuvanas*.

64 Next, residing in the centre of the Ja-petal and surrounded by the eighty-one *padas*, is the Yog[in]ī governed by the *śiras*-[member], occupying the Svādhiṣṭhāna-residence

65 and surrounded by the *buddhi*-community;[46] [thus] Rāmaṇī abides on the *pada*-path; she is disagreeable to look at, irresistible and fearful, her person greedy for *buddhi*[47] and blood.

66 Residing within the Maṇipūra-residence and staying on the Kāma-petal,[48] in colour resembling a thousand flashes of lightning, is the great goddess in the manifestation of the *śikhā*-[member],

67 delighted by the *ahaṃkāra*-community and resembling a line of snow;[49] [thus]

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43 Cf. p. 136 n. 45.

44 The occurrence of *saṅkula* in the compound *ādhāragṛhasaṅkulam* (62b) and likewise of *ākula* in *svādhiṣṭhānagṛhākulā* (64d) is strange. Both adjectives meaning 'crowded with,' 'abounding in' presuppose a plural of the first member of the compounds, which is not possible here. The compounds refer to the Ādhāra and the Svādhiṣṭhāna as the location of the hundred and eight *bhuvanas* and that of Rāmaṇī with the *buddhi*-community, respectively (cf. *maṇipūragṛhāntasthā* (66a) said of the next Yoginī). Thus the Ādhāra and the Svādhiṣṭhāna themselves are the crowded place. Hence, I suggest the translation 'filling, occupying, crowding.' Note the meaning 'crowd' for *saṃkula* (n., Monier-Williams), 'place crowded with people' for *ākula* (MW) and *kula* as 'residence of a family,' 'inhabited country.' The idea of a country inhabited with people is also expressed by compounds such as *manojanapadākīrṇa* (62a), etc.; but cf. the remark on p. 138 n. 54.

45 The six Yoginīs who are born from Kubjikā's body (see 54c) are connected with her six members (*ṣaḍaṅga*; see p. 138). Apparently, Kubjikā is here referred to as Aghorī.

46 The metre in 65a (*buddhijanapadākīrṇā*) is irregular, i.e. the second to the fourth syllables are short; cf. *buddhir-* in mss. ABF.

47 The stem *buddhyā-* is used instead of *buddhi-* (*buddhyāsṛglolavigrahā*, 65d; cf. *buddhya-* in ms. F). The corresponding ṢSS 24.37d reads *asṛkpāṇikalolupā* 'craving with bloodstained hands.'

48 In an additional line the ṢSS indicates the Kā-petal (= Kāmarūpa) as the northern (*saumya*) petal (*saumye kā-pattramadhyasthā, divyadehā mahadbhutā*, 24.38ab). Cf. also Fig. 8.

49 The compound *prāleyāvalisannibhā* (67b) recurs in 15.75b and appears to refer to a body whose shape is long and emaciated; in both instances it refers to the Yoginīs (resp. Lambikā and Yakṣiṇī) who occupy the Kā (= Kāmarūpa)-petal. In the line corresponding to 67b the ṢSS reads *pralayānalasannibhā* (24.39d; also in KMT 15.75b according to ms. D), 'resembling the

is the lady of the *varṇas*, an eminent goddess, characterized by activity and both supreme and inferior.

68 The *mantras*, produced from her body, are called the 'omniscient ones.' She is called Lambikā, taking flesh as her food and lustful.

69 [Staying] in the centre of the Pūrṇaka-petal,[50] resembling dark collyrium, her pride caused by the armour-[member], with *mantra* as her path,[51] and adorned,

70 residing in the centre of the Anāhata and surrounded by numerous *guṇa*-people,[52] [thus] is Kākī craving for fat and muscle-fat; she destroys the qualities immediately.

71 She is angry, eternally endowed with mental ignorance, furious, terrible and frightening; [this] Yog[in]ī abides on the *mantra*-path and possesses authority over both final absorption and worldly enjoyment.

72 Further, residing in the middle of the *puṃs*-petal[53] and inside the Viśuddhi-residence, resembling the fire of destruction, governed by the *netra*-[member] and brilliant,

73 surrounded by the community belonging to *prakṛti*[54] and wrapped in the path of *kalā*, endowed with Rudras and Śaktis and granting the *raudra*-state,[55]

74 always fond of breaking bones and destroying the objects derived from *prakṛti*; thus is Sākinī, most terrible and pervading the gross, the subtle and the supreme.

75 On the southern Kāmeśvarī-petal, resembling a line of snow,[56] sometimes appearing in different manifestations, and attainable by her secondary charac-

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fire of destruction.'

50 The metre in 69a (*pūrṇakadalamadhye tu*; in ms. F only) is irregular because the second to the fourth syllables are short. For the corresponding reading of the ṢSS, see p. 133 n. 39.

51 The *s* in 69d (*mantrādhvā-s-tu vibhūṣitā*) seems to be an example of the addition of an *-s* before a *t-* (see Goudriaan 1988, 53 sub 5) and should be omitted. Cf. the reading in the corresponding line of the ṢSS (*mantrādhvā tu vibhūṣitā*, 24.42d) and KMT mss. EG (*mantrādhvā suvibhūṣitā*). Note that KMT ms. T and the Laghvikāmnāya read *mantrādhvāstrā*; however, *astra* is the member belonging to Yakṣiṇī (see 15.76d).

52 In *pāda* 70b (*guṇānekajanāvṛtā*) the sequence of the first two members of the compound is inverted in order to avoid a *pāda* with nine syllables; for other such instances with *aneka* see p. 13 and p. 273 n. 87 below and Goudriaan 1988, 85 sub d.

53 For the *puṃdala* as referring to Pūrṇagiri, see p. 133 n. 38.

54 The metre of *pāda* 73a (*prākṛtajanasaṅkīrṇā*) is irregular because the second to the fourth syllable are short; this reading is only found in ms. D. The other mss. have a correct metre (for instance, AB read *prākṛto*. . . and EHJK *prākṛtaṃ jana-*) which, however, results in an irregular separation of the compound. For the corresponding ṢSS 24.46a see p. 138 n. 55.

55 *raudra* is a synonym for the *kalā-adhvan*, which according to *pāda* b is associated with the Yoginī in question. See KMT 10.70a: *raudraṃ kalādhvaraṃ proktaṃ*; see also n. 60 below.

56 Cf. n. 49 above.

teristics,

76 residing within the site of the *tattva*-path, embellished by the Ājña-temple, full of the figures[57] of the *puṃs*-people, covered all over by a multitude of powerful weapons,

77 eating marrow and semen, [thus] is the Yog[in]ī Yakṣiṇī, Śambhu's Śakti.[58] [Thus] are the six Yoginīs in the 'Base of the Jar,' conferring the sixfold path.

78 In their centre resides the Young Lady, of cosmic form and both supreme and inferior. She is the leader of all the Yog[in]īs, a Mistress of *yoga* and of numerous forms.

79 Residing in the centre, she is surrounded by Kam, Ba, Mā, La, Vi and also Ko.[59] They again bestow grace by employment of the six paths,

80 [which are] *bhūta*, *bhāva* and *śākta*, *āṇava*, *raudra* and *śāmbhava*;[60] in the order from *tattva* up to *bhuvana* they are auspicious.[61]

81 When the Great Mothers move along the southern course, they are destructive. On the northern course they bring about bliss produced from *amṛta*.

82 Seated on the *vajra*-lotus, in the midst of the ocean of the Jar,[62] they inundate the world by waves and floods of masses of *amṛta*.

83 I will tell later on Her form and magnanimity and the practice marked by fulfillment.[63] Listen now to the Khecarī[cakra].

Such is the fifteenth chapter in the Kulālikāmnāya, in the Śrīkubjikāmata, named the determination of the Yoginīs in the sixfold set.

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57 In 76c (*puṃjanākṛtasampūrṇā*) I have followed the reading *-ākṛti-* of mss. FG instead of *-ākṛta-*. For the corresponding ṢSS 24.50c see p. 138 n. 55.

58 *śāmbhavī* (*yakṣiṇī śakti śāmbhavī*, 77b) may refer to the deity of the Ājñā who is Śambhu (see ṢSSc fol. 99^{v}), but it may also refer to the *tattva-adhvan* which is associated with Yakṣiṇī according to 15.76a. See KMT 10.70b (*śāmbhavaṃ tattvalakṣaṇam*) and n. 60 below. Note the omission of the case ending of *śakti* (nom. sg.) in order to avoid a long fifth syllable.

59 The translation of 79a (*kam-ba-mā-lam-vi-kāntābhir*) is based on the reading *kam-ba-mā-la-vi-ko 'ntābhir*, as was suggested earlier (see p. 128–130).

60 *bhūta*, etc., are alternative terms for the six *adhvans*: *bhūta = bhuvana*, *bhāva = pada*, *śākta = varṇa*, *āṇava = mantra/māntra*, *raudra = kalā* and *śāmbhava = tattva*. See KMT 10.68–70ab (*bhūtaṃ bhuvanāvaranaṃ*, *padaṃ bhāvaṃ prayujyate*, etc.; cf. also notes 55 and 58 above). For *āṇava* or *aṇu* standing for *mantra/māntra*, see KMT 13.55cd.

61 For the interpretation of this line see p. 145 n. 76.

62 *-āmbodadhi-* in 82b either stands for *-āmbhodadhi* (as in ṢSS 24.58b) or for *ambūdadhi-*.

63 Bhairava promises to tell about Her (i.e. the Supreme Goddess's) form and magnanimity later on, which he does in 16.42–52 and 70–88 (see below). Kubjikā reminds him of this promise in 16.16a (*kathaṃ rūpaṃ maheśānyāḥ*).

Śrībhairava said:

1 [The lotus of the Khecarīs is] provided with sprouts in the form of the *bhuvanas*, adorned with the *padas* as its leaves, full of thorns which are the *varṇas*, and endowed with the *mantras* as its pores;

2 it is covered with fibres in the form of the *kalās*, heavenly, and standing on joints which consist of the *tattvas*;[1] [this lotus] is spread over a thousand million *koṭis* [of *yojanas*][2] and extends to twenty-four petals;[3]

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1 The six parts of the lotus where the Khecarīs are seated are identified with the six *adhvans* (i.e. the *bhuvanas* etc.). Although *pattra* in the expression *padapattra-* denotes in other instances the petals of a lotus-flower (see 14.64a and 15.2a), in *pāda* 1b (*padapattravibhūṣitam*) it is explained as referring to the leaves. Since there are three rings with twenty-four, sixteen and eight petals, respectively (see p. 150), the total number of the petals (called *dala* in 16.2c) of the Khecarī lotus is forty-eight and, as far as I know, a number of forty-eight *padas* of the *pada-adhvan* is not known to the Kubjikāmata. The pores (*chidra*, 16.1d) might denote the perforations which seem to exist in both the flower- and the leaf-stalk (cf. Roxburgh [s.a.]: 450).

These lines (i.e. KMT 16.1–2ab) also occur as KRP 8.15–16ab with *kalāsūtreṇa saṃbhinnaṃ* (KRP 8.16a) instead of *kalāsūtracitaṃ divyaṃ* (KMT 16.2a). This means that according to the KRP there is only one *sūtra* (probably denoting the lotus-stalk) which is inconsistent with the usual number of five *kalās* (Nivṛtti etc.), whereas *-citam* of the KMT rather refers to a great number of *sūtras*, translated as fibres. Cf. also the plural in ṢSSc (*ye sūtrās tāḥ kalāḥ*, fol. 130^r), but the singular again in KMTc fol. 53^r (*sūtraṃ kalādhvā*). In the KRP the lotus described thus has to be imagined mentally as the seat of Kubjikā and Mitra during the internal worship of Kubjikā (KRP 8.14 ff.). Just as the *sūryamaṇḍala*, the outer ring of petals of the Khecarīcakra (see the lines 4–5 and p. 152 ff.), the lotus of the KRP likewise has twenty-four petals which are associated with the sacred sites called the *kṣetras*, *upakṣetras* and *sandohas* (8.16cd), as well as with the consonants from *ka* to *bha* (17ab).

2 For the dimension of this lotus see p. 23 ff. Instead of *koṭikoṭiśatāyāmaṃ* (2c) the corresponding lines of the parallel texts read *koṭikoṭisamāyāmaṃ* (ṢSS 25.4a) and *koṭikoṭisuvistīrṇam* (ŚM 19.9c = GS 20.9c). These alternative readings are wrong since ten million *koṭis* (*koṭikoṭi*) of *yojanas* is the dimension of the Yoginīcakra (see KMT 15.40a) and each next *maṇḍala* should be bigger than the preceding one.

3 The compound *caturviṃśadalāyatam* in *pāda* 2d does not refer to the lotus-plant as a whole, as do the other compounds in the preceding lines, but only to the lotus-flower with its outer ring of twenty-four petals. Compare the readings *-dalāyutam* (mss. BD), *-dalānvitam* (mss. JK and KRP 8.16d) and *-dalair vṛtam* (ms. F) which may refer to the lotus-plant itself or to its flower only. For *caturviṃśa* (litt. 'the twenty-fourth,' also in 16.4b) instead of *caturviṃśati*, see p. 13.

3 it is standing within the ocean of ether[4] and its lustre is equal to black antimony; it shines like a thousand suns and is bright like the fire of destruction.[5]

4 [The wise] consider the *maṇḍalas* upon it, [which are] twenty-four in succession,[6] as the *kṣetras*, the *upakṣetras* and the *sandohas*,[7] beginning in the east and related to the [*tattvas*] earth, etc.

5 There are, for one who knows, [four sets of] two *kṣetras*, two *upakṣetras* and two *sandohas*. They shine forth on the petals, [arranged as] four sextuples from the [eastern] direction onwards.

6 Having put Aṭṭahāsa at the beginning and Rājagṛha at the end, in relation to [the *tattvas* from] earth to *prakṛti*, by connecting them [thus] the circle is closed.[8]

7 [The goddesses] from Saumyā to Bhagnanāsā[9] reside in the solar *maṇḍala*; these Khecarīs are the *kula* ladies seated in a circle on the separate *maṇḍalas*.

8 Within the lunar *maṇḍala* are another thirty-two [goddesses] of great power. They are born from Kubjikā's body and are furious, terrible and abounding in qualities:

9 Caṇḍā, Ghaṇṭā, Mahānāsā, Sumukhī, Durmukhī, Balā, Revatī, Prathamā, Ghorā, Saumyā, Bhīmā, Mahābalā,

10 Jayā and Vijayā, Ajitā and Aparājitā, Mahotkaṭā, Virūpākṣī, Śuṣkā and Ākāśamātarā,

11 Sehārī, Jātahārī, Daṃṣṭrālī, Śuṣkarevatī, Pipīlikā, Puṣpahārī, Aśanī and Sasyahārikā,

12 Bhadrakālī, Subhadrā, Bhadrabhīmā and Subhadrikā; [thus are] the Ladies of the *cakra*, the Great Mothers, distinguished by their thirty-two qualities,

13 who reside within the lunar *maṇḍala*. Listen next to [the goddesses] residing in the [*maṇḍala*] of fire. The Mothers, as partners of the Khageśvara-Lords,

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4 *-uda-* ('water') in the compound *vyomodārṇavamadhyastham* (3a) is found in the KMT only in mss. HJ (cf. mss. ABE: *vyomārṇavasya madhyastham*), but also in the corresponding ṢSS 25.4c and ŚM 19.10a = GS 20.10a.

5 For the irregular bahuvrīhi in *pāda* 3d (*kālāgnir iva varcasam*) see Goudriaan 1988, 86 sub f.

6 *tatrordhve* in *pāda* 4a ('upon it,' that is 'upon this lotus'; cf. ṢSSc fol. 130ᵛ: *padmasyopari*) refers to the outer ring of twenty-four petals of the *sūryamaṇḍala* (cf. p. 152).

7 Instead of the acc. *kṣetropakṣetrasandohān* (4c) as second object of *āhur*, a nom. is used in the corresponding ṢSS 25.6a (*-sandohāḥ*; cf. *-sandohā* in mss. AB).

8 The lines 4–6 describe how the twenty-four sacred sites (eight *kṣetras*, eight *upakṣetras* and eight *sandohas*) are divided over the twenty-four petals or *maṇḍalas* of the *sūryamaṇḍala*. For this division as well as the names of the sacred sites from Aṭṭahāsa to Rājagṛha and their association with the *tattvas* from earth to *prakṛti*, see p. 152 ff.

9 For the names of the twenty-four Khecarīs of the *sūryamaṇḍala*, see p. 153.

are settled there.[10]

14 They are born from Asitāṅga's body, characterized by activity and both supreme and inferior. They emit a manifold creation, rapidly and persisting in lightness.[11]

Śrīkubjikā said:

15 How, O God, is the name Tvaritā [to be explained]?[12] Why is the name Khañjī used? How is the name Kubjā defined? In what manner is the series of Her *maṇḍalas*?[13]

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10 As we pointed out earlier (p. 157), the Mothers probably denote the eight goddesses Brahmāṇī, etc. Khageśvara as 'the Lord of the Khagās (= Khecarīs)' may be identified with the central deity Asitāṅga. The Khageśvara-Lords, who as the consorts of the eight goddesses of this *agnimaṇḍala* should be eight in number, are either the deities of the letters from *ya* to *ha* associated with this *maṇḍala* or the eight Bhairavas Asitāṅga, etc. This latter option is perhaps less likely because Asitāṅga is also the central deity.

11 The occurrence of *tvaritam* in 14d (*tvaritaṃ lāghave sthitāḥ*) seems to be the reason why Bhairava's explanation of the *maṇḍalas* (the *sūrya-*, the *soma-*, the *vahni-* and the *ādimaṇḍala*) is interrupted in 16.15 by Devī's question about the names Tvaritā, Khañjī and Kubjā. Already in KMT 3.36ab (*kathaṃ me kubjikā nāma, kiṃ khañjī pūrva sūcitā*) Kubjikā asked about her names Kubjikā and Khañjī but her question remained unanswered there. After Bhairava's explanation of these three names in 16.17–30 the text continues its description of the *vahni-* and *ādimaṇḍala* in 16.31. The second term (in 16.14d, quoted above), i.e. *lāghava*, may also allude to a name of Kubjikā, i.e. Laghvikā. The critical text of the KMT mentions Laghvikā/Laghvinī only three times (7.39, 17.51b and 24.101a), but some of the manuscripts (especially DE) use this name repeatedly instead of Kubjikā or Khañjinī. For instance, in Bhairava's explanation of the name Khañjinī in KMT 16.19cd–21a, mss. DE twice read Laghvikā instead of Khañjinī (in 16.20c and 21a). In the same context the ṢSSc also refers to Laghvī, but in this case in place of Kubjikā: Devī asks about the three names Tvaritā, Laghvī and Khañjinī (fol. 136^r), but later on the names Tvaritā, Khañjinī and Kubjikā are explained (fol. 136^v ff.). As pointed out by Schoterman (1990, 80 ff.) Laghvikā instead of Kubjikā is especially found in the Laghvikāmnāya version of the Kubjikāmatatantra; one of the exceptions occurs in the passage explaining the three names Tvaritā, Khañjī and Kubjikā (KMT 16.15–30; see above), where not Kubjikā, but Khañjinī (in 16.15b, 19c, 20c and 21a) is replaced by Laghvikā or a variant of the latter (cf. n. 20 below). The GS and the ŚM too give evidence of the replacement of Kubjikā by Laghvikā. For instance, the GS has Laghvī/Laghvikā in 12.9a, 10a and 90c, whereas the KMT has Kubjikā or some variant of it in the corresponding lines (resp. 8.9a, 10a and 49a).

12 *pāda* 15a (*tvaritāśabdaṃ kathaṃ deva*) contains nine syllables, the last four of which are metrically correct. The ṢSS has a regular *pāda* (*tvariteti kathaṃ deva*, 25.24a).

13 In *pāda* d (*kathaṃ tanmaṇḍalāgaṇaḥ*) the *a* of the sixth syllable is lengthened m.c.; cf. *tanmaṇḍale* (mss. CG and ṢSS 25.24d) and *tanmaṇḍalo* (mss. ADEF). The answer to this question is given in KMT 16.70–82 where the twenty-five *maṇḍalas* which constitute Kubjikā's body are dealt with.

16 And what form does the Great Lady have?[14] Please, tell[15] me precisely all that in succession, in order that my confusion may disappear.

Śrībhairava said:

17 Well, O Goddess, very difficult to approach, how is it possible that You, O Pārvatī, are not familiar with that? Since You have arrived here from there, why, then, is it [i.e. the name] not known to You?[16]

18 Because You move about with the swiftness of that part of time [which is comparable to] a hundredth part of a hair-point which is split again a thousandfold,[17]

19 therefore You are called Tvaritā,[18] annihilating all injuries.[19] [The name]

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14 Although the singular is used here (*katham rūpam*. . .), as we saw earlier (p. 168–176), at least two forms of Kubjikā are described in the lines 16.42–52 and 70–88. In the final line of the previous chapter (15.83a) Bhairava had already declared he would communicate Kubjikā's form (cf. n. 63 on that line).

15 The irregular reduplicated form *ācacakṣva* in 16c (cf. Goudriaan 1988, 82) was not required by the metre as is shown by mss. HJK which read *ācakṣva me/ca.*

16 *asmāt* ('from there') in 17c (*yad asmāt tvam ihāyātā, tat kiṃ te veditaṃ na hi*) appears to refer to Bhāratavarṣa which was visited by Devī (cf. n. 18 below). Instead of *yad asmāt* the corresponding line of the ṢSS reads *yasmāt* (ṢSS 25.26cd: *yasmāt tvam iha-m-āyātā*, cf. mss. HJ: *yasmāt tu* and E: *yasmā*; see also Goudriaan 1988, 79 sub e, where *yadasmāt* is likewise explained as standing for *yasmāt*).

17 *pāda* 18ab (*vālāgraśatabhāgasya, vibhinnasya sahasradhā*) denotes a very minute measure of space, which in this verse is used to indicate a comparable small measure of time. Almost the same expression is used in Śvetāśvatara Upaniṣad 5.9, for instance, to indicate the dimension of the individual self (*vālāgraśatabhāgasya, śatadhā kalpitasya ca / bhāgo jīvaḥ sa vijñeyaḥ*. . . , 'This living [self] is to be known as a part of the hundredth part of the point of a hair subdivided a hundredfold'; trsl. Hume 1975, 407).

18 Thus, the name Tvaritā is explained by stating that she moves with great speed. Apparently, this refers to Devī's journey through Bhāratavarṣa in order to establish her authority which is related in KMT chapter 2 (see also p. 92 n. 5). Obviously, she goes quickly from one place to the other as appears e.g., from 2.24a (. . . *gatā tūrṇam*), 2.82c and 115a (both reading . . . *gatā śīghram*). Cf. also ṢSSc fol. 136^v: *tvaritaṃ śīghraṃ gacchati / tadā tvaritā.*

19 After the line corresponding to KMT 16.19ab the ṢSS inserts some lines (25.28cd–44) which deal with the nine-syllabled (*navākṣarā*, 28c) *vidyā* of Tvaritā. As usual the letters of this *vidyā* are communicated in a concealed way (29–39): they are indicated by means of the female deities who stand for the letters of the alphabet in its Mālinī form or by means of their location. Most of the names of these deities or their locations are found in the list of ṢSS 7.638, given by Schoterman (1982, 216–217). Only four names are not found there, but in one of the other lists which show some differences both in the names and in the sequence of the letters (for them see p. 45 n. 18).

The *vidyā* of Tvaritā which is thus communicated runs *hrūṃ khecacchekṣī hrūṃ kṣeṃ hrūṃ phkhhrīṃ* (or *hphhrīṃ*, according to ṢSSc fol. 136^v and 140^v). Compare the goddesses (especially their initial letters) surrounding Tvaritā according to AgP 314.2–3: Hūṃkārā,

Khañjinī is proclaimed for You, many times, again and again.

20 Because the Universe is situated within Her and because She is within the Universe, therefore She is called Khañjikā, moving subtly in subtle matter.[20]

21 [The name] Khañjikā is thus proclaimed for You. Hear now about Kubjinī. Certainly, this name is suitably given: You, O Lady of *kula*, are the One[21]

22 in the gross, the subtle and the supreme reality, in the manifested and the unmanifested, as well as in the pure. All that is pervaded by the Goddess. She is You. How is it then possible that You do not know that?

23 Just as anyone with a tall body moves about in a small house and just as he enters it with his body bent, so is this 'Great Lady.'[22]

Khecarī, Caṇḍā, Chedanī, Kṣepaṇī, Huṃkārā, Kṣemakārī and Phaṭkārī; a ninth (Strī) is added by ŚT 10.13 (see de Mallmann 1963, 161f.). The ṢSS continues in 25.40 with the *bīja* of Tvaritā which is *kṣrauṃ* and the *ṣaḍaṅga* division of the *vidyā*: the *hṛdaya*, *śiras* and *śikhā* members each consist of two syllables, the *kavaca*, *netra*, and *astra* of one syllable (25.41–42). Thus, the *hṛdaya-aṅga* is *hrīṃ khe*, the *śiras* is *cacche*, etc. The *vidyā* is not effective under certain conditions (43) and together with the Navātman occupies the centre of the Khecarīcakra (44).

20 This explanation of Kubjikā's name Khañjikā seems to allude to the all-pervasive nature of ether (*kha*) rather than to the root *khañj* which means 'to limp.' Cf. also the commentary on the ṢSS where Khañjī is defined as 'creating space at the start of both the creation and destruction of the universe' (*kham ākāśaṃ tadvad // ji iti janayati // udpādayati // viśvasya sṛṣṭisaṃhār[ay]or ādau // tadā khañjī*, fol. 136^v–137^r). For this line see also Dyczkowski (1988, 88 and 189 n. 203) who, however, does not go further into the question of the explanation of the name given by this line, but relates the name Khañjikā to Kubjikā's form as an old woman (*vṛddhā*). In note 11 above we saw that in the Laghvikāmnāya and KMT mss. DE Laghvikā takes the place of Khañjinī in this passage; the description given in line 20 suits Laghvikā rather well (especially *sūkṣmagā*).

21 Instead of the voc. *kuleśvari* in 21d (*ekā tvaṃ tu kuleśvari*) mss. AB and the corresponding ṢSS 25.48b, read the nom. *kuleśvarī* ('You are the unique Lady of *kula*').

22 Instead of *vyācarate* ('moves about') in 23b (*svalpe vyācarate gṛhe*; cf. *saṃcarate* in the corresponding ṢSS 25.49d) mss. CDEGJ read *vyāparate* ('fills up'; for this form see Goudriaan 1988, 82) which is followed by the acc. *gṛham* in CDEGHJK. The lines 21cd–27ab explain the name Kubjikā as referring to the 'crooked' or rather the 'contracted' form of the Goddess in which form she is present in Kuleśvara's body (23–26) and pervades everything (22 and 27b) (cf. ṢSSc fol. 137^r: *kubjā bhūtvā sarvatra praveśam āyāti / tadvad / sā sarvatra saṃkocarūpeṇa vyāptiṃ karoti / tadā kubjikā*). On the importance of *saṃkoca* ('contraction,' 'limitation') in Śaiva philosophy see e.g., Pratyabhijñāhṛdaya 4–5 (Singh 1963, 43 ff.) and Silburn 1961, 45. In the present line the small house which anyone with a tall body should enter with his body bent and where he should stay like that, is compared to Kuleśvara's body which the 'Great Lady' (Māheśvarī = Kubjikā) enters at creation with contracted form and where she stays going upwards in a curved line (see below and cf. also Dyczkowski 1988, 89). On account of this and other lines Schoterman (1982, 11) points out that the name Kubjikā primarily refers to her manifestation as Kuṇḍalinī who resides in the form of a coiled snake in the Mūlādhāra *cakra* (but see p. 93 n. 6).

24 [The trident], whose base is the twelvefold Four, is furnished with the sixteen [vowels] in its knot; the mouth of the *vaḍavā*[23] is above [this] trident; the threefold principle is within *kalā*.[24]

25 This body of Kuleśvara should attentively be meditated upon, it should be listened to and it should be shown;[25] [Kuleśvara's body] in whose interior that [all] exists; what else can be superior to that?[26]

26 There is a peak in its centre;[27] because She, this *icchā* of the Supreme Lord, has proceeded in a curved line, split up into many *kulas*,[28]

27 therefore You are called Kubjikā, the supreme in all objects.[29] This, then, is difficult to understand, O Goddess; it should be kept quite secret [but is now] revealed [to You].

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23 In 24c (*vaḍavākhyaṃ triśūlordhvaṃ*) I read *vaḍavāsyaṃ* instead of *vaḍavākhyaṃ* on the basis of the readings of mss. AB (*vāḍavāsy-*, also in the Laghvikāmnāya) and CDE (*vaḍavāsya*); cf. also the ṢSSc on this line (*vāḍavāsyam // iti // agnirūpam*, fol. 137^r). For the *vaḍavāsya/ vaḍavāmukha* and the *vaḍavā* fire, see p. 177 f.

24 For the interpretation of this line, see p. 165 ff.

25 The manuscripts diverge widely in their readings of *pāda* 25a (*nididhyāsyaṃ śrutaṃ deśyam*, ed. text; only ms. A reads thus). I have interpreted *śrutam* as standing for *śrotavyam* (cf. e.g., Bṛhadāraṇyaka Upaniṣad II.4.5: ... *draṣṭavyaḥ śrotavyo mantavyo nididhāsitavyaḥ*..., the subject being the *ātman*). The corresponding ṢSS 25.55a reads *niḥsandigdhaṃ śuciṃ tasya*, 'its purity is beyond doubt.'

26 The ṢSSc does not mention the interior (*udara*) but refers to the form of Kuleśvarī: 'Of this Kuleśvarī who has such a form no representation exists as the inferior or superior' (*tadrūpaṃ yasyāḥ kauleśvaryāḥ tasyā aparaḥ tathā para iti kalpanā nāsti*, fol. 137^r).

27 The *kūṭa* in 26a (*kūṭabhūtaṃ tu tanmadhye*) seemingly refers to Kubjikā/Kuṇḍalinī, although the Navātman is called *kūṭa* and identified with Kuleśvara in 61d and 63ab. Note that the commentary on the corresponding ṢSS 21.56 reads a feminine *kūṭabhūtā* and connects it with the following *kuṭilītā* (instead of *kuṭilatā*, cf. Goudriaan 1988, 68 sub e): 'Everywhere she is of a crooked nature, and also, she is of the nature of a peak; either concentrated or pervading everything by means of contraction' (*sarvatra kuṭilībhūtā // atha kūṭabhūtā iti // aikyaṃ bhūtā // iti vā // sarvagatiḥ saṃkocavṛtyā(= -vṛttyā) vā*; fol. 137^v). The word play *kūṭa/kuṭila* cannot be rendered in translation.

28 In *pāda* 26bc (*yasmāt sā kuṭilītayā/ gatānekakulodbhinnā*) I have considered *kuṭilītayā gatā* as belonging together ('proceeded with crookedness'). The lines 25cd–26 refer to the internal Śakti or Kuṇḍalinī who resides in a contracted or coiled form within the body and ascends upwards with a curved form. Both her progress in a curved line and the many *kulas* may refer to the partial manifestations the Goddess assumes on her way upwards. For she does not rise upwards straightforward, but passes through the intermediate *cakras* where she assumes various submanifestations.

29 Another explanation of the name Kubjikā (and Khañjikā?) is given in KMT 17.30 (*vaḍavānalakubjasthā, kūjate 'nandarūpadhṛk / tena sā kubjikā nāma, maṇirūpālpakhañjikā*) which is not clear, but relates the crooked form with the *vaḍavā* fire (i.e. the internal Śakti of fiery nature, see p. 177) and the root *kūj* 'to groan.'

28 Those who are versed in the Veda are an 'outsider' to *ūrdhva*, *ūrdhva* constitutes the state of outsider[30] to *vāma*; *vāma* is [outsider] to the *dakṣiṇa*-path and *dakṣiṇa* [again] to the *kula* tradition;

29 this latter is absorbed in the Yonyārṇava and the Yoni[-arṇava] again in the sacred Kubjikā tradition.[31] Therefore, this doctrine is kept secret; I did not

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30 Note the substantive *paśutvatā* in 28b (*ūrdhvaṃ vāme paśutvatā*) which has a double suffix; cf. *paśus tathā* in mss. FG. For the meaning of *paśu* ('outsider,' 'uninitiated') see next note.

31 In the lines 28–29ab seven different (Śaiva) traditions are mentioned, namely the Veda, *ūrdhva*, *vāma*, *dakṣiṇa*, *kula*, the Yonyārṇava and the Kubjikāmata. In order to show the supremacy of the Kubjikāmata they are arranged hierarchically. The first is inferior to the second, the second to the third, etc.; at the end stands the Kubjikāmata. The dependence is expressed here by stating that the (adherents of) one tradition are considered as *paśu* to the next, or are *līna* (absorbed) into the next. In this context *paśu* denotes an uninitiated person (*adīkṣita*, cf. Brunner 1985, 453) or the unliberated soul ('The condition of *paśu* is opposed to that of *mukta*,' Brunner 1986a, 517 n. 18; cf. also Brunner 1977, 548). Thus, a person who is initiated into and liberated according to one tradition, remains a *paśu* with regard to the superior traditions. Cf. *anyatantresu ye muktāḥ siddhānte paśavo matāḥ* (quoted by Brunner 1986a, 517 n. 18) proclaiming the superiority of the Siddhānta to other (non-Śaiva) Tantras. Similar series of traditions arranged according to increasing authority are also found elsewhere (e.g., KT 2.7–8 mentions Veda, Vaiṣṇava, Śaiva, *dakṣiṇa*, *vāma*, Siddhānta and Kaula). The superiority of one tradition to another might also be expressed by *para*. See e.g., Jayaratha on TĀ 1.18 (vol. 2, p. 48 f.) quoting two verses (*vedādibhyaḥ paraṃ śaivaṃ śaivād vāmaṃ ca dakṣiṇam / dakṣiṇāc ca paraṃ kaulaṃ kaulāt parataraṃ na hi* and *vedāc chaivaṃ tato vāmaṃ tato dakṣaṃ tataḥ kulam / tato mataṃ tataś cāpi trikaṃ sarvottamaṃ param*).

The first group in our series, those who are versed in the Veda (*vedasiddha*), probably denotes those Śaivas who adhere both to Vedic and Śaiva rituals. For the three 'currents' (*srotas*) called *ūrdhva* (or Siddhānta), *vāma* and *dakṣiṇa*, see e.g., Brunner 1974, 150 n. 1, Goudriaan 1981, 16 and Dviveda 1985, 54 f. To these three currents others may be added. As the fifth in our series the *kula* tradition is mentioned. The sixth is called Yonyārṇava or Yonyarṇava (in GS 20.262a). A Tantra with this name is mentioned in Tantrasadbhāva 1.14, in GS 21.168a and in Jayaratha's commentary on TĀ 29.165 which itself refers to Arṇava. In GS 21.168a the Yonyarṇava is mentioned as one of 26(?) Tantras (21.163cd–169ab) which are of inferior authority because they belong to the *paśu* state (169cd). After the enumeration of the 26 Tantras the text states *vāma[ṃ] dakṣiṇamārgasya dakṣiṇaṃ kulaśāsane / kubjikā kulamārgasya yonibhūtā vyavasthitā* (170) which may be compared with our KMT 16.28cd–29ab: the first half of the quoted stanza of the GS corresponds to KMT 16.28cd; the second half is different as the KMT here reads *taṃ tu yonyārṇave līnaṃ, yoniḥ śrīkubjikāmate*. The GS seems to consider the Kubjikā(mata) as the source (*yoni*) of the *kula* tradition and does not recognize—at least not at this point (cf. GS 21.168a referred to above)—the Yoni(-arṇava) as an independent text. The subsequent lines (GS 21.171–174) inform us that the Śaiva, Pāśupata, Bauddha and various low-caste traditions are dependent on *kula*, *kula* on the Ku[b]jāmata and that the Śrīmatottara is the most authorative tradition. Perhaps the Yonyārṇava is the same as the Tripurārṇava mentioned in ṢSS 3.32 (see Schoterman 1982, 113). Note that in KMT 2(14) *yonyārṇavī* is used as an epithet of Kubjikā.

proclaim it to any one.[32]

30 Being suffused with feelings of eagerness, I have now revealed it to You.

Śrīkubjikā said:

31 The situation in the solar and lunar [*maṇḍala*] has been told; [the Goddess] in the [*maṇḍala*] of fire is not yet known.[33] How does She emit the creation? And who is the *kula* Lord Asitāṅga?

Śrībhairava said:

32 O Lady Kubjī, listen under which circumstances the creation takes place. The great Lord Asitāṅga is situated on the *maṇḍala* above it.

33 Within the Moon is the abode of the Sun and within the Sun is Fire.[34] In its centre is a heavenly sprout [which is] Asitāṅga's place of origin.

34 From this a variegated and manifold creation comes forth: *tattvas*, *kalās* and *varṇas*, *mantra*, *vidyā*, *pada* and *purā*.[35]

35 The *maṇḍala* of Śakti and Bhairava creates great bliss:[36] the twenty-five in

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32 *pāda* 29d (*na kasyacin mayoditam*) is metrically incorrect in the second to the fourth syllable. The corresponding line of the ṢSS corrects the metre and reads *kasyacin na mayoditam* (25.60d). Cf. also *na kasyāpi* (KMT ms. F), *mayoktaṃ na tu kasyacit* (ms. E) and *na kasyācin* (mss. HJ).

33 I have interpreted 31b (*vahnisthānāvadhāritā*) as *vahnisthā nāvadhāritā*. In 16.13b (*vahnisthās tu tataḥ śṛṇu*) Bhairava has stated that he will tell about the Khecarīs of the *vahnimaṇḍala*, but only mentions a few of their general characteristics in 13cd–14. After the interruption in 16.15–30, dealing with the explanation of the three names of Kubjikā, Kubjikā urges Bhairava in the present line (16.31) to return to the description of the *vahnimaṇḍala*, or rather to the central couple and their creative activity.

34 For the sequence moon–sun–fire instead of sun–moon–fire, see p. 160 ff.

35 The creation is said to consist of the components of the sixfold *adhvan*. Besides *mantra*, *vidyā* is also included which denotes a 'female' *mantra*, that is a *mantra* belonging to a female deity. The *adhvan* which is here called *purā* ('fortress') is usually referred to as *bhuvana* (cf. e.g., the initial line of the present chapter of the KMT). For *purā/pura* instead of *bhuvana* see also e.g., Mṛgendrāgama, *kriyāpāda* VIII.157a (Brunner 1985, 293). Note that the first three *adhvans* are mentioned in the plural, whereas the second three (or rather four) are mentioned in the singular (with the fem. *dvandva* compound *mantravidyā*; for such irregular compounds see Goudriaan 1988, 85).

36 As we saw earlier (p. 158 f.), the *maṇḍala* of Śakti and Bhairava denotes the central part of the Khecarīcakra which is also called the *ādimaṇḍala* where the union of Śiva and Śakti is realized. According to the ṢSSc the creation, consisting of the sixfold *adhvan*, also disappears again in this *maṇḍala*, now called the *bhairavamaṇḍala* or the *śivasthāna* (*iti ṣaḍadhvamayā sṛṣṭiḥ srjate // tatraiva punaḥ saṃharati // kutra // bhairavamaṇḍale śivasthāne // ity arthaḥ // kathaṃ // dhāmatrayagatyā*, fol. 138ʳ). This *maṇḍala* causes great bliss (*visrjanti* is considered to stand m.c. for *visrjati* as is found in ms. D, cf. GS 20.267c *visrjyate*) and correspondingly the

the middle, the sixteen at the beginning and the eight which come at the end [of the alphabet] as well.[37]

36 The *kula* Lord Asitāṅga is seated on [the *maṇḍala* of] Bhairava and [his] Ānanda-Śakti; he resides within the original [i.e. the central] *maṇḍala* and is surrounded by sixteen Siddhas.[38]

37 The *maṇḍala* of Khecara-nature is based upon the domain of the primeval womb.[39] By means of its worship one receives the results of [this] 'source of authority.'[40]

38 This original *maṇḍala* is the best and most excellent. From it all the *maṇḍalas* have come forth in various ways.

39 This twenty-fifth in the centre is the most original one of the *maṇḍalas*. One

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Śakti is called Ānandaśakti in the next line. The ṢSS identifies *ānanda* with Śakti and refers to *śaktibhairavamaṇḍala* in the plural. Adding two verses (25.66–67) it states:
त्रितत्त्वानां च देवेशि मण्डलं त्रितयोर्ध्वगम् ।
तन्मध्योत्था महानन्दा[ः] शक्तिभैरवमण्डला[ः] ॥ 66 ॥
महानन्दा भवेच्छक्तिः स च भैरव कीर्तितः ।
मण्डलत्रिकमध्या[त्]तु एतत्सर्वं विनिसृतम् ॥ 67 ॥
विसर्पन्ति महानन्दा[ः] शक्तिभैरवमण्डला[ः] । (= KMT 16.25ab)
'O Goddess, the *maṇḍala* of the three *tattvas* is above the three [*maṇḍalas*]. From its centre the *maṇḍalas* of Śakti and Bhairava of great bliss have come forth. Śakti is great bliss and He (the Enjoyer of bliss) is called Bhairava. From the centre of the three *maṇḍalas* everything has gone forth; the blissful *maṇḍalas* of Śakti and Bhairava have spread out.'

37 This line (*pañcaviṃśati madhyādau, ṣoḍaśaivāṣṭa cāntimāḥ*) refers to the twenty-five consonants from *ka* to *ma*, the sixteen vowels and the eight sounds from *ya* to *ha*, which are connected with the *sūrya-*, the *soma-* and the *agnimaṇḍala*, respectively (see also KMTc fol. 54ʳ: *pañcaviṃśati kādimāntāni vyañjanāni purastāt maṇḍalāni pañcaviṃśati bhaviṣyanti / ṣoḍaśasvarāḥ / aṣṭa ca antimāḥ ya-ra-la-va-śa-ṣa-sa-ha*). The given interpretation implies that the sixteen vowels of the *somamaṇḍala* lie at the outside of the twenty-five consonants of the *sūryamaṇḍala*. We discussed this situation earlier (see p. 160 f.). Obviously, the order of the letters in the alphabet prevails in this case, not the order of the three *maṇḍalas*. The ṢSSc explains *madhyādau* as referring to the location of the twenty-five consonants only, which is obviously outside the sixteen (*pañcaviṃśat kakārādimakāraparyantāḥ / kva tiṣṭhati / madhyādau / madhyasya ṣoḍaśāṃśarūpasya / ādau prathamataḥ iti*, fol. 138ʳ).

38 The sixteen Siddhas denote the sixteen vowels of the *somamaṇḍala* (*ṣoḍaśasvarais siddhākhyaiḥ parivalitam*, KMTc fol. 54ʳ and *ṣoḍaśasiddhair yutaḥ... ṣoḍaśasvarair yuktaḥ*, ṢSSc fol. 138ᵛ).

39 The '*maṇḍala* of Khecara nature' (*maṇḍalaṃ khecarātmakam*, 37b) denotes the complete threefold Khecarīcakra, which is said to be situated on or based upon the site of the 'primeval womb' (*ādiyonipurasthaṃ tu*, 37a). For the *ādiyoni* as referring to the central triangle, see p. 158.

40 The primeval womb (*ādiyoni*) now appears to be called the 'source of authority' (*ājñāyoni*, in *ājñāyoniphalaṃ labhet*, 37d). Other readings are *ājñāsiddhi-* 'perfection of authority' (GS 20.270b) and *ājñāyogaphala* 'the fruit of application of authority' (ṢSS 25.75b and KMT mss. FG).

should know that each of the twenty-five [*maṇḍalas*] is connected with the four Siddhas

40 from Vāla up to Khaḍga;[41] these [four] are found in each *maṇḍala*. The other five, then, O Goddess, compose the Kulavidyā in the *kula* tradition,

41 in connection with Bhujaṅga and Krūra and possessing the characteristic of Trimūrti.[42] [This *vidyā*] is common to all the Siddhas in the *maṇḍala* of the twenty-five.[43]

42 The Goddess whose body is supported by the *maṇḍalas*,[44] the *kriyā*-[*śakti*], superior to the qualities of time, creates, together with the four [*śaktis*],[45] the ocean of letters:

43 from the letter *ka* to *ma* and from the letter *ya* to *ha*. There the *mantras* are formed [as well as] the enormous collection of *vidyās* and *mudrās*.

44 They are born from Devī's body, the Goddess herself is born from the *maṇḍalas*.[46]

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41 *pañcaviṃśakam* (39d, litt. the twenty-fifth) stands for *pañcaviṃśati*, the twenty-five (cf. also p. 13). Not only the twenty-fifth, but each of the twenty-five *maṇḍalas* (cf. *maṇḍale maṇḍale* in the following 40b), or rather the consonants (from *ka* to *ma*) they represent, is associated with the four Siddhas from Vāla to Khaḍga. These Siddhas and the letters they represent are: Vāla (= *ya*), Bhujaṅga (= *ra*), Pinākin (= *la*) and Khaḍga (= *va*); see p. 154 and KMTc fol. 54^{r-v}.

42 The lines 40cd–41ab explain the Kulavidyā: the other five (*eṣānyat pañcakaṃ devi*, 40c; note the reading *śeṣānyat* in mss. FGHJK, ṢSS 25.79a and its commentary, and *śeṣo 'nyat* in GS 20.273a and KMTc) denote the consonants *śa*, *ṣa*, *sa*, *ha* and *kṣa*. They are the remaining letters of the *agnimaṇḍala* (occupied by the letters from *ya* to *ha*, with *kṣa* in the centre) when the four letters just mentioned in *pāda* 40a (i.e. *ya*, *ra*, *la* and *va*) are left out of consideration. Each of these five consonants is then to be connected with Bhujaṅga (= *ra*), Krūra (= *aṃ*) and Trimūrti (= *ī*). The Kulavidyā therefore runs as follows: *śrīṃ ṣrīṃ srīṃ hrīṃ kṣrīṃ* (see also ṢSSc fol. 139^{v} and KMTc fol. 54^{v}). This *vidyā* should be recited during the meditation on the twenty-five *maṇḍalas*, see 16.96a below.

43 The Siddhas most probably represent the twenty-five consonants from *ka* to *ma* associated with the twenty-four *maṇḍalas* of the *sūryamaṇḍala* and the central twenty-fifth.

44 See p. 172 f. For the forms of the Goddess described in the next lines, see p. 168 ff.

45 The four denote the four *śaktis* called Vāmā, Jyeṣṭhā, Raudrī and Ambikā; for them see p. 168 ff. Note that *caturbhir* is masc. instead of fem.

46 The lines 43cd–44ab seem to refer to the four *pīṭhas* called the *mantra*-, the *vidyā*-, the *mudrā*- and the *maṇḍalapīṭha*. They are 'seats (of revelation)' or 'places of concentration' (Goudriaan 1981, 17) and serve as a classification system of Tantras, each of them indicating the main subject of the texts ascribed to them (see e.g., Goudriaan 1979, 38; 1981, 17 and Dyczkowski 1988, 49–55). As Dyczkowski (p. 55) points out, it is not clear to which *pīṭha* the KMT ascribes itself, but here, in lines 43cd–44ab, the *maṇḍalapīṭha* seems to be most important. Later texts of the tradition as, for instance, the ŚM and GS ascribe themselves to the *vidyāpīṭha*. Note that instead of *vidyāmudrā* (in KMT 16.43d) the corresponding ṢSS 25.84b reads *vidyāmantra*-. As also suggested by Schoterman for the corresponding ṢSS 25.84c, presumably we should assume a nom. plur. in *pāda* 44a and read *devīdehāt samutpannā[ḥ]*, even though this plur. does not occur in any of the manuscripts. The subject seems to be the above mentioned *mantras*,

She resides in the centre of [the *maṇḍala*] consisting of the twenty-four and is adorned with the four sextuples.[47]

45 She resides within the centre of the *maṇḍala* of fire, with many forms, as well as without form.[48] She has curly hair, reddish eyes,[49] projecting teeth and a stout belly.[50]

46 In appearance she is like a dark cloud, she is fearful, deep-sounding and luminous through ornaments. Her head-garland is made of the Vedas in both *pada*- and *krama*-[reading], along with its six auxiliary works.

47 The sacred thread of the 'Great Lady' consists of the Brahmasūtra,[51] her girdle is tied up by means of the Purāṇas,[52] her eyes are made-up with the Jyotiḥśāstra[53] and her ear-rings are poetic suggestion.[54]

48 The strings of her necklace which hangs on [her neck] are the [sixty-four] arts,[55] and she is luminous through golden bracelets which are knowledge. Her unguent which is produced from *amṛta* is sound; [thus] her face is adorned.

49 She wears various many-coloured dresses[56] and is charming due to her silk

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vidyās and *mudrās*.

47 *pāda* 44cd (*caturviṃśakamadhyasthā, ṣaṭcatuṣkavibhūṣitā*) refers to the *sūryamaṇḍala* with its twenty-four petals and deities, which are arranged into four groups of six (*ṣaṭcatuṣka*, 'six quadruples,' but also 'sixfold four' or 'four sextuples'; cf. *catu[ḥ]ṣaṭka* in ms. F and *catuḥṣaṭka*- in KMTc fol. 54^v and KMT 16.5d). For this arrangement into four groups of six, see p. 153.

48 Instead of *arūpiṇī* in 45b (*bahurūpā arūpiṇī*) ms. G and GS 20.276b read *svarūpiṇī* 'having her own form' which may refer to Devī's description in the next lines.

49 *barbaroruhapiṅgākṣī* (45c) is explained as standing for *barbaraśiroruhapiṅgākṣī*; see Goudriaan 1988, 86 sub g, and KMT 2.4d (*barbarordhvaśiroruhā*, 'with curly and raised hair'). The corresponding ṢSS 25.86a reads *barbarā bahurūpākṣī*, 'with curly [hair] and bright eyes'; for *bahurūpa* as glittering etc., see Bodewitz 1985, 15 ff.; cf. also p. 121 n. 4.

50 *bṛhadodarā* in 45d (*danturā bṛhadodarā*) stands m.c. for *bṛhadudarā* which occurs in ms. D; cf. also the correct metre in *vipulodarā* in ms. F, which likewise means 'with great belly.'

51 Obviously, *brahmasūtra* in *pāda* 47a (*brahmasūtraṃ maheśānyāḥ*) is used with a double meaning, namely as the 'sacred thread,' as well as the text called the Brahma- or Vedāntasūtra.

52 A *purāṇa* denotes also a measure or coin of silver.

53 Since the Jyotiḥśāstra refers to works on astrology, astronomy and omens, the compound *jyotiḥśāstrāñjitākṣī* in 47c may refer to the practice of applying *añjana* (ointment) to the eyes for magical purposes; cf. Goudriaan 1978, 317 f. Note that *jyotis* can also mean eye.

54 For the poetic concept of *dhvani* (usually translated as 'suggestion'), see Amaladass 1984. He explains (p. 79) *dhvani* as '. . . the "inner Significance" or the "poetic Significance" or "Meaningfulness." It is what is evoked through a meaning. Hence "evocation" is a better term to render it in English.' Note that *dhvani* also means 'sound' (as *śabda* in 48c) which may account for its association with the ear-rings.

55 A *hāra* (necklace) might have either a hundred and eight or sixty-four strings (Monier-Williams).

56 The members of the compound *vicitravasanāneka* (49a) are m.c. inverted; cf. note on 15.70b. *vicitra* may also denote a particular figure of speech (implying apparently the reverse of the

garment which is the Scripture. She rests, sitting crosslegged with a cloth tied round her loins, on a seat being the objects of knowledge.

50 [One has to meditate on][57] the Goddess bearing such a form and residing within the centre of the twenty-fifth [*maṇḍala*]; being inferior she emits the creation, as the Supreme she is the original twenty-sixth [principle].

51 She resides within the original *maṇḍala* and rests on the lap of Asitā[ṅga].[58] She is furnished with ornaments and has two arms, one face and three eyes.

52 The lips of her mouth are charming like the Bimba fruit; she possesses numerous qualities and is both without form and provided with form; the origin of her forms lies within herself.[59]

53 [One has next to meditate on] the Goddess bearing the form of *icchā*. She is realized by means of the Navātmāna.

Śrīkubjikā said:

54 Everything consists of the Navātmāna; [only] the Supreme [Goddess] is superior to it.[60] That through which this Supreme [Goddess] is realized, that is the Navātman. O Lord, tell me about this.

Śrībhaivara said:

55 Well, Bhairavī, eagerly You have asked after [the Navātman] in its pure sense. Without it nothing can exist, that is really the truth.[61]

56 Where it is worshipped with intensity, there the tradition of the Perfect Ones is not found. [But], where the tradition of the Perfect Ones is [followed], O Lovely One, there it is kept secret by me.[62]

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meaning intended, thus MW). We should then translate 'whose various dresses are *vicitra*.'

57 Note the transition from the nom. fem. in the preceding lines (44b–49) to the acc. fem. in the next lines up to 53a—at least, this is the situation in the critical text. The mss. themselves are inconsistent; many of them (especially EFHJK) often have a nom. in the next lines.

58 In *asitotsaṅgagāminīm* (*pāda* 51b) Asita stands for Asitāṅga.

59 *pāda* 52d (*tasyānte rūpasambhavām*) is considered as a bahuvrīhi (litt. 'the origin of whose forms. . . ') with an irregular separation of its parts (cf. ms. G: *tasyānta-*) in order to fit the metre. Moreover, *tasyānte* results from an incorrect *sandhi* of *tasyās ante* (> *tasyā ante*).

60 Thus, at least, seems to be the meaning of 54b (*tasyaitat paramā parā*; or perhaps *tasyaitatparamā parā* would be better; with *tasya etatparamā* for *tasmāt paramā*). Cf. *tasyaiṣā* (mss. DJ), *tasya sā* (ms. F), *tasyaiva* (ms. E and the corresponding GS 20.284b) and *tasya tat* (ṢSS 25.94b).

61 *satyedam* in 55d stands for *satyam idam*; cf. *satyaṃ tat* (ms. F).

62 This and the next line emphasize the superiority of the worship of the Navātman and its *maṇḍalas* to other practices. The Siddhakrama seems to refer here especially to the practice of those who

57 Those, who enjoy the sweet taste of authority, leave behind this [Navātman], which is very difficult to be realized. This *maṇḍala*, then, which is above the pure *maṇḍala*, is left behind.[63]

58 The [Kula]vidyā of the twenty-five-fold [*maṇḍala*] has been extracted before; having disregarded her first two [syllables], the mere letters of the remaining other [syllables are concerned]:[64]

59 Bhṛgu, Lākula and Saṃvarta, those three in succession. Then, Lākula and Lord Bhṛgu are seated on Bhujaṅga,[65]

60 Saṃvartaka and Mahākāla together with Pinākin as quality are seated on Khaḍga and Vāla, and [situated] above Arghīśānandana,

61 resting on top of Anugrahānanda and combined with Krūrānanda.[66] This

have acquired supernatural powers (*siddhi*); cf. the reading *siddhikrama-* in mss. DHJK and ṢSS 25.96b and 97a.

63 In order to reach the Supreme Goddess one must leave behind the Navātman which is inferior to this Goddess (cf. p. 176 ff.). The negation in the edited text of 57cd (*viśuddhamaṇḍalordhvedaṃ, maṇḍalaṃ na tadojjhitam*) looks strange. I have preferred not to translate *na* which is omitted in mss. HK reading instead *tan* and *tat*, respectively; cf. also the ṢSS which reads *viśuddhamaṇḍalārthedaṃ maṇḍalena tadojjhitam*, 25.98ab.

64 The lines 58–61ab explain how the Navātman (i.e. SHRKṢMLVYŪṂ; see p. 26) must be formed with the Kulavidyā as starting-point. This Kulavidyā has been explained in 16.40cd–41ab and runs *śrūṃ ṣrūṃ srūṃ hrūṃ kṣrūṃ* (see n. 42 above). The first two syllables, that is *śrūṃ* and *ṣrūṃ*, should be left out (*tasyaivādyaṃ dvikaṃ tyajya*, 58c; with *tasyaivā-* for *tasyā evā-* or the masc. *tasya* instead of the fem. *tasyās* and *tyajya* instead of *tyaktvā*). Of the other three only the main letters should be taken (*śeṣānyatkevalākṣarāḥ*, 58d), that is *sa*, *ha* and *kṣa*. According to the ṢSSc it is not the Kulavidyā which is intended but the nine-syllabled *vidyā* of Tvaritā which runs *hrīṃ khecaccheksī hrīṃ kṣeṃ hrūṃ phkhhrīṃ* (see n. 19 above). ṢSS 25.99ab which corresponds to KMT 16.58cd (quoted above) is interpreted by its commentary as referring to the division of this nine-syllabled *vidyā* into its six limbs: the first three limbs (i.e. heart, head and crest) have two syllables each and the other three (i.e. armour, eye and weapon) only one (*hṛdaya-śiraḥ-śikhā-trayaṃ dvikaṃ dvikaṃ kāryaṃ / śeṣonye kevalā iti / kavaca-netrāstrāṇām ekaikam akṣaram*, fol. 140ʳ). Considering the meaning of the next lines (KMT 16.59–61 = ṢSS 25.99cd–102ab), this interpretation of the ṢSSc must be wrong.

65 In *pāda* 59a the three letters which are thus left from the Kulavidyā (*sa*, *ha* and *kṣa*) are indicated by means of the Siddhas of the Śabdarāśi alphabet (for this see Schoterman 1982, 218 f.): Bhṛgu = *sa*, Lākula = *ha* and Saṃvarta = *kṣa*. The text explains further that Lākula (= *ha*) and Bhṛgu (= *sa*) are seated on Bhujaṅga (= *ra*) (*tatra lākulabhṛgveśaṃ, bhujaṅgāsanasaṃsthitam*, 59cd). The expression *āsanasaṃsthita* (or: *āsanāsīna*, 60c) is used to indicate that one or more consonants are to be combined with another consonant, or rather that they are 'seated upon' another consonant which refers to their position in a ligature of the Devanāgarī script. Thus, *sa* and *ha* are combined with *ra*, which results in SHR. Note that in 59c (*tatra lākulabhṛgveśaṃ*) the sequence of Lākula and Bhṛgu (*ha* and *sa*, respectively) is inverted (compare 59a: *bhṛgulākula-*) for metrical reason (*tatra bhṛgulākuleśam* would have a long fifth and a short sixth syllable and *tatra bhṛgveśalākulam* a short seventh syllable).

66 Next it is stated in 16.60–61ab that Saṃvarta (= *kṣa*), Mahākāla (= *ma*) and Pinākin (= *la*) are

kūṭa,[67] supplied with supreme bliss, is the Lord of the *maṇḍala*,

62 in whose interior the whole universe consisting of Sound exists. This [Navātman], O Goddess, is the means [to realize] the Supreme Self which should be aimed for.

63 It is called 'Lord of *kaula*,' Kuleśvara in *kūṭa*-form. Without it there is neither success nor perfection on the Khecarī-Path.[68]

64 Having worshipped [the Navātman] situated in the centre of the *maṇḍala*, the *maṇḍala* is known as granting all desires. By means of it, being merely worshipped, one will reach the state of pervading everything.

65 The twenty-five [*maṇḍalas*] are the branches of the big *kula* tree. [This tree] is richly endowed with flower-ornaments which represent authority and is wreathed with fruits which are knowledge;

66 its fruit-juice represents fully matured bliss and its fruit causes the refreshment of liberation.[69] By means of this worship the *maṇḍala* is realized easily.

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seated on Khaḍga (= *va*) and Vāla (= *ya*) which results in KṢMLVY, which is then connected with Arghīśa (= *ū*), Anugraha (= *au*) and Krūra (= *aṃ*). Note that the three lastmentioned names are extended with *ānanda(na)* (in 60c, 61a and 61b, respectively); for this addition of *ānanda* to secret proper names see Schoterman 1982, 63.

67 Thus, the Navātman which is formed in this way seems to be SHRKṢMLVYŪ-AUṂ which is strange because it contains two vowels. The ṢSS and its commentary as well as the GS also mention these two vowels, at least in the present lines, but the KMTc omits *au*. A possible explanation for this is that two variants of the Navātman exist, one with the vowel *ū* and the other with the diphtongh *au*, which then denote its male and its female form representing Śiva and Śakti. In this connection we may refer to ṢSS 40.5–22 which deal with the *uddhāra* of HSRKṢMLVRYŪṂ = Śiva and SHRKṢMLVRYĪṂ = Śakti. Here not only the vowel varies in the two complementary *mantras* (*ū* and *ī*, respectively) but there is also a change of the first two letters (*hs* and *sh*, respectively); as observed by Schoterman (1982, 35) a *mantra* of Śiva begins with *ha*, one of Śakti with *sa*. The superposition of the two vowels in the same *mantra* may then denote the union of Śiva and Śakti. We should observe that in at least two other instances the same two vowels form part of a *mantra*. The first is HSRŪ-AUṂ which is called the Parā *vidyā* and given in KMT 18.30–31 (*parāṃ devīṃ. . . / lākulaṃ bhṛgusaṃsthaṃ hi, bhujaṅgena samanvitam // arghīśāsanam ārūḍham, 'nugrahīśena bheditam / bindunādakalākrāntam,. . .*). The second case is found in KMT 10.53–54 (not in the ṢSS) explaining the Paramāstra *mantra* as KṢRŪ-AUṂ (or RKṢRŪ-AUṂ?). In this case the letters are indicated by means of the place in the body they occupy according to the Mālinī alphabet. For instance, *karṇabhūṣaṇavāmakam* (53d, the ornament of the left ear) denotes *ū*, and *vāmajaṅgha* (54a, the left shanks) denotes *au* (see Schoterman 1982, 216–217). The *anusvāra*, however, is indicated as *nitamba*, the buttocks, which in principle denotes the letter *ma*. The corresponding ŚM 13.211cd–213ab (= GS 14.207cd–209ab) give the letters of the *mantra* (here definitely KṢRŪ-AUṂ) by means of the Siddhas of the Śabdarāśi.

68 At this place (i.e. after KMT 16.63cd = ṢSS 25.104ab) the ṢSS adds 9.5 *ślokas* (104cd–113) which include KMT 16.102cd–103 and therefore appear to be out of place here. Cf. n. 95 below.

69 For the lines 65–66ab see n. 87 below.

67 The *maṇḍala* in the centre of the Khecarīcakra, possessing the qualities of the three *tattvas* and luminous through [the Goddess whose body] is supported by the *maṇḍalas*, is [called] the mouth of the *vaḍavā*.

68 Each of the twenty-five[70] is connected with the four *śaktis* Ambikā, Raudriṇī, Jyeṣṭhā and Vāmā as the first,[71] in the ocean of creation.

69 [One should worship] Lord Kuleśvara, presiding over the nine and surrounded by these four; he is seated on the *vaḍavā* fire and holds the spear of authority.

Śrīkubjikā said:

70 The worship of each of the *maṇḍalas* separately leads to perfection, O Lord of the *sādhakas*. Please, O Bhairava, tell me how each one [of them] pervades [parts of Devī's body].

Śrībhairava said:

71 O Lady with your beautiful hips, I shall tell you how [each *maṇḍala*] is within Devī's body and how the wise will know [them] by means of their distinction in pervasion and name.[72]

72 The Kāma-*maṇḍala* is on the [right] shoulder, the Khecara-[*maṇḍala*] is situated below it, the Guru-*maṇḍala* is on the joint [of the elbow], the Ghanojjvala is on the middle of the [right] hand,

73 and the Rudra-*maṇḍala* is [likewise] on the right hand, namely on its nail-points. The Candra-*maṇḍala* is on the left [shoulder], the Chāyā-*maṇḍala* is below it,

74 the Jayanta-*maṇḍala* is on the joint [of the left elbow], the Jhaṅkāra on the middle of the hand and the Jñāna-*maṇḍala* is situated on the finger-tips of the left [hand].

75 At the right side is the Amṛta-*maṇḍala* above the private parts and below the buttocks, the Soma-*maṇḍala* on the thigh,[73] the Ḍāmara-*maṇḍala* on the joint [of the knee],

76 the Kanyā-*maṇḍala* on the foot and the Umā-*maṇḍala* on the nails. On the left

70 Cf. n. 41 on 16.39cd.

71 For these *śaktis* who are mentioned here in reverse order, see p. 168 ff.

72 For the twenty-five *maṇḍalas* which are mentioned in the subsequent lines from 72 to 79 and which are ascribed to parts of Devī's body, see also p. 172 f.

73 For the sake of the metre 75c reads *somamaṇḍalakorubhyām* (instead of *somamaṇḍalakam ūrau*) which involves an incorrectly formed compound and a dual *(ūrubhyām)* instead of the sg.; see *padbhyām* in 76a (*kanyamaṇḍalakaṃ padbhyām*) which also stands for the sg.

side is the Tārā-*maṇḍala* [located like the Amṛta-*maṇḍala*], the Kuladivya on the middle of the thigh,

77 the Ananta-*maṇḍala* on the joint [of the knee], the Mitra-*maṇḍala* on the central part of the foot and the *maṇḍala* associated with Meru is said to be on the toe-tips.

78 The Rakta-*maṇḍala* is on the right side of the belly and Śikhin on its left side, the Kula-*maṇḍala* is on the back, on its central part which is called *vajra*.[74]

79 Kuleśvara, then, is covered with twenty-one *maṇḍalas*;[75] the Ṣaṣṭha-*maṇḍala* is on the navel and the Kāla-*maṇḍala* in the heart.

80 The illustrious Lord at the beginning and these three, in due order, [thus] are, one by one, the Lords of twenty-one *maṇḍalas*;

81 [These] four are characterized as the Lords of the total of the twenty-five. Of these Lords together there is one [central] Lord, the 'King of Purity.' [76]

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74 *vajra* in 78d (*vajrasaṅkhyātamadhyagam*) seems to be a further specification of *pṛṣṭhau* (*pṛṣṭhe* in mss. EFGHJK and the corresponding ṢSS 25.128c) 'on the back' as the location of the Kula-*maṇḍala* which represents the letter *ba* (see p. 173). Presumably it denotes 'the hard part' of the back and refers to the spine (*vaṃśa*) which is mentioned as the location of the letter *ba* (see e.g., KMT 24.7b: *ba vaṃśe*... and ṢSS 7.60c: *ba*... *pṛṣṭhavaṃśe*). Note also that Vajriṇī is the name of the Śakti representing the letter *ba* in the Mālinī alphabet (see e.g., KMT 24.31cd: *bakāraṃ vadanaṃ tasyā, vajriṇī śaktir avyayā*; thus, in the Mālinī system the location of *ba* is the mouth). Moreover, *vajra/vajriṇī* elsewhere denotes one of the two interior channels of the Suṣumṇā (see e.g., Avalon 1974, 320). The ṢSS omits the reference to *vajra*. In the *pāda* corresponding to KMT 16.78d (see above) the ṢSS reads *dviraṇḍaṃ nābhimadhyataḥ* (25.128d) which agrees with KMT 16.79c (*ṣaṣṭhamaṇḍalakaṃ nābhau*; for Ṣaṣṭha instead of Dviraṇḍa see p. 173 n. 72). In the line corresponding to KMT 16.79c the ṢSS reads *hakāramaṇḍalaṃ prāṇe* (25.129c, 'the Hakāra-*maṇḍala* is in the breath') and therefore adds a twenty-sixth *maṇḍala* (cf. p. 173).

75 For these twenty-one *maṇḍalas* which are apparently associated with Kuleśvara's body, whereas Devī's body is associated with twenty-five *maṇḍalas*, see next note.

76 The lines 80 and 81 are incomprehensible. In 80ab (*śrīmannāthāditaḥ kṛtvā, trayaitānukrameṇa tu*; *pāda* b standing for *trayas etā* (fem.) *anukrameṇa tu*) a number of four deities (Śrīmannātha and three others) is mentioned but it is not clear which four are meant and whether they are the same four as those mentioned in 81ab (*pañcaviṃśakayogasya, catuṣkaṃ patirūpiṇam*). Perhaps they are the four Siddhas called Vāla, Bhujaṅga, Pinākin and Khaḍga, representing the letters *ya*, *ra*, *la* and *va* respectively, who are associated with each of the twenty-five *maṇḍalas* (see p. 154). In 80cd (*ekaikaṃ caikaviṃśānāṃ, maṇḍalānāṃ patīśvarāḥ*) they are then said to be the Lords of the twenty-one *maṇḍalas*, apparently because the male Kuleśvara is connected with twenty-one *maṇḍalas* as indicated by 79a (*maṇḍalaiś caikaviṃśābhir*, note here the change of gender). In the following 81ab they are then connected with all the twenty-five *maṇḍalas*, belonging to Devī's body. We should observe in this connection that twenty-one out of the twenty-five *maṇḍalas* are referred to in the preceding lines 72–79 with male or neuter names, whereas four have female names (Chāyā, Kanyā, Umā and Tārā). These four 'female' *maṇḍalas*, however, are found at arbitrary places among the total of twenty-five. The number twenty-one may also

82 The Randhra- *maṇḍala*[77] in the circular [aperture] is above the ten million hairs. Devī's body, beautiful in all its parts, is produced from the *maṇḍalas*.

83 This is the supreme manifestation of Śambhu, whose *maṇḍala* is self-maintained.[78] [The Goddess] whose body is supported by the *maṇḍalas*, is in the centre of the *maṇḍalas*.

84 She is self-creating and self-destroying,[79] the *kula* Lady of the *maṇḍalas*; in the form of the *vaḍavā* fire she is standing on the Trident,

85 standing on top of the 'Lord of Skeletons'[80] and residing above the six objects.[81] She has four arms and one face; she bears a rosary in one hand and [makes the gesture of] dispelling fear.

86 Because [she grants] the illumination of omniscience, she holds a book in another [hand] and [makes the gesture of] granting wishes. [Thus] is Devī's position above the fifth [*maṇḍala*],[82] her body being supported by the *maṇḍalas*.

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be connected with Kuleśvara because the latter's body measures eighty-four (= 4 × 21) *koṭis* (see 87). The 'King of Purity' (*viśuddhirāj*) is probably the twenty-fifth which represents the letter *ma* and *puruṣa*.

Another possible interpretation of these lines seems to be offered by KMT ms. E reading *śrīmanmathā-* (cf. ms. D: *śrīmannathā-*) instead of *śrīmannāthā-* in 80a. Manmatha refers to Kāma, the name of the first of the twenty-five *maṇḍalas* representing the letter *ka* (cf. Krodha = *ka* found in the corresponding line of the ṢSS, see below). Thus, this *ka* should be followed by three, probably the letters *ca*, *ṭa* and *ta*. These four, including the other letters of the same classes, represent then the twenty letters (and *maṇḍalas*) from *ka* to *na*. Note that instead of *caika-* in *caikaviṃśānāṃ* in 80c, mss. ABCDFG read *caiva-*, referring to twenty *maṇḍalas*. These twenty, together with the four (81b) and the one (81cd), make up the twenty-five.

The situation in the ṢSS is quite different. As we saw earlier (p. 173), the ṢSS recognizes twenty-six *maṇḍalas*. In the line corresponding to KMT 16.79a (*maṇḍalaiś caikaviṃśābhir*, referring to the *maṇḍalas* associated with Kuleśvara's body) it reads *maṇḍalaiś ca caturviṃśair*, ṢSS 25.129a) denoting the twenty-four *maṇḍalas* (from Kāma to Dviraṇḍa) which indeed are mentioned in the preceding lines according to the ṢSS. In the line corresponding to KMT 16.80 (quoted above) the ṢSS reads: *śrīmatkrodhāditaḥ kṛtvā, mahākālāntasaṃsthitam/ekaikaṃ pañcaviṃśatyā, maṇḍalānāṃ patīśvarāḥ* (25.130). This means that the twenty-five letters from *ka* (= Krodha) to *ma* (= Mahākāla) are associated with the twenty-five *maṇḍalas*. The twenty-sixth, which is associated with the letter *ha* and *prāṇa* (cf. n. 74 above), is related to Śiva (*ṣaḍviṃśas tu śivaḥ sākṣāc*, 131a) and is possibly the 'King of Purity.'

77 See p. 163.

78 I have considered *svayaṃsambhṛtamaṇḍalam* (83b) as a Bahuvrīhi with *mūrti* (cf. mss. DFHK reading *-maṇḍalā*).

79 Instead of *svayaṅkartā svayaṃhartā* (84a) the correct form for the nom. sg. fem. (*-kartrī*, *-hartrī*) is found in the corresponding ṢSS 25.134c and GS 20.311c.

80 For Kaṅkāleśvara ('Lord of Skeletons'), see p. 173.

81 The six objects (*ṣaṭpadārtha*) denotes the six *cakras* from Mūlādhāra to Ājñā (see p. 225 n. 1).

82 Instead of the nom. *-kramo* (*pañcamordhvakramo devyā*, 86c) KMT mss. DEJ, the corresponding ṢSS 25.137a and GS 20.314c read a loc. *-krame*; we should then probably consider *devyā*

87 The body of the illustrious Kuleśa measures eighty-four *koṭis* from the lower to the upper part.[83] Standing on his lotus-*maṇḍala* which is a water-jar,[84]

88 she brings forth everything; therefore she is the supreme Kubjeśvarī.[85] She whose body is supported by the *maṇḍalas* is [also] seated upon these *maṇḍalas*.

89 The Goddess resides within the *maṇḍalas*. Having meditated on her who imparts the *maṇḍalas*, this illustrious tree of great bliss arises. [One should envisage it] as covered with numerous branches,

90 furnished with twigs representing the Scripture, adorned with sprouts which are knowledge, rich in flowers which are universal knowledge and supplied with fruits which represent the appearance of Perfect Ones,[86]

91 rich in fruit-juice which is mature bliss and having fruits which represent the refreshment of emancipation.[87] Such is this tree of *maṇḍalas* out of which everything comes forth.

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as a nom. (instead of *devī*).

83 *pāda* 87a (*caturāśītipramāṇena*) contains nine syllables. The corresponding ṢSS 25.137c and KMT mss. HJK read *caturāśīpramāṇena*, which has eight syllables, but an incorrect form of the numeral. Cf. also ms. F (*caturāśīn-*) and E (*caturāśītimāṇena*). According to the KMTc on this line, the linear measure is an *aṅgula* ('a finger's breadth') and *mūlatordhvataḥ* 'from the lower to the upper part' is explained as 'from the feet to the Brahmarandhra' (*pādāntād ārabhya brahmarandhraparyantaṃ yāvac caturā[śī]ty aṅgulam*, fol. 55ʳ). For the probably cosmic dimension of eighty-four *koṭis* we may refer to KMT 25.5 where this dimension is given to the *siddha-ātman*; still greater is the *parāpara-ātman* of ninety-six in the *dvādaśānta* (cf. also Goudriaan 1990, 48 ff.).

84 In 87d (*tasya kumbho 'bjamaṇḍale*) I have followed the reading of ms. J (*tasya kumbhābja-*); cf. also the corresponding ṢSS 25.138b (*tasya ambhojamaṇḍale*).

85 The name Kubjā seems to be explained here as derived from *ku* (from *kumbha*) and *'bja* (from *abja*). For this 'etymology' (*ku-ab-ja*, 'She who is born from the earth and the waters') see Schoterman 1982, 11.

86 Instead of *siddha* ('Perfect One' in *siddhodaya-*, 90d) mss. HK refer to *siddhi* 'perfection' (*siddhyudaya-*) and ms. J to the eight perfections (*siddhyaṣṭaka-*).

87 Above, in the lines 65–66ab, the *kula* tree was described. Here (89cd–91ab; omitted in the GS) we find a similar description adding two more parts (viz. *pallava* and *aṅkura*) and with partly different identifications. In 65ab the branches were identified with the twenty-five *maṇḍalas*. Although not mentioned in 89d (*ḍālānekacitaṃ tu taṃ*; note again the inverted sequence of parts of a compound formed with *aneka*, cf. p. 13 and p. 254 n. 52), here as well the branches should probably be identified with these *maṇḍalas*, because in *pāda* 91c (*eṣa maṇḍalavṛkṣo 'yaṃ*) this tree is characterized as the tree of *maṇḍalas*. The line 91ab (*pakvānandarasālāḍhyaṃ, mokṣatṛptyādisatphalam*) is a variant of 66ab (*paripakvarasānandaṃ, mokṣatṛptikaraṃ phalam*). *rasāla* (litt. 'mango tree,' cf. *rasālā* 'curds mixed with sugar and spices') in 91a seems to denote, like *rasa* in 66a, the sweet juice of the fruits of the tree. *ādi* in 91b seems to be superfluous (in 66b it is not found) because liberation is the highest goal to be realized. For similar cases of *ādi* see n. 31 on the trsl. of 14.26d where *ādi* likewise occurs at the end of an enumeration.

92 One has to worship it always and by all means; why [have] a confused mind [about it]?[88] One has to worship it by means of meditation which is beyond religious practices, and not by one which includes those practices.[89]

93 Then, having understood the state of mystical identification [of the *maṇḍalas*] and having [even] experienced a body born from a Caṇḍāla, one perceives [this] supreme tree, growing up into the air and produced from the *maṇḍalas*.

94 Having fixed one's thought on that state and having reflected upon one's Guru, one should understand: 'whatever is in front of him, all that they consider a *maṇḍala*.'

95 When the body is [considered] a *maṇḍala*, one should worship it by means of the *maṇḍalas*, etc.[90] By concentration on the *vaḍavā* fire [one should meditate] during a month on each [of the twenty-five *maṇḍalas*],

96 accompanied [by recitation of] the Kulavidyā, the four *kalās* and the Lord of *kula*,[91] and according to the instruction which belongs to one's own position.

97 Having thus mentally meditated with devotion and with subdued senses, one receives the ordinary qualities after twenty-five months.

98 After a time twice as long one develops demonic qualities; after a time thrice as long one shares the divine state.

99 After a [period] four times as long [one reaches] the state of having one's wishes fulfilled in the abode of the immortals by common existence. After meditation of the fifth state one proceeds as far as the Satyaloka.

100 After the sixth meditation Viṣṇu's nature is realized with certainty; after the seventh meditation one arrives at the end of the Brahmāṇḍa.

101 After the eighth one becomes Piṅga,[92] at the end of the ninth one will be Lord Īśvara.[93] [Having completed] ten [such] states, one becomes 'Lord of the *maṇḍala*,' moving through the air and Lord of the Khecaras.

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88 I have interpreted *pāda* 92b (*vyākulena-m-anena kim*) as *vyākulena manena kim* with the thematic stem *mana-* instead of *manas*. The corresponding line of the ṢSS (25.142d) reads *avyākulam anākulam* ('not confused and calm').

89 Instead of *sācāreṇa na tad yajet* (92d) the corresponding GS 20.317d reads *abhāvenākulaṃ labhet*, '... one reaches Akula (= Śiva) because there are no mental states.'

90 It is not clear what is meant here by *ādi* (*pūjayen maṇḍalādibhiḥ*, 95b). Perhaps its occurrence belongs to those cases where the addition of *ādi* expresses an enumeration or number of entities. Cf. n. 31 on 14.26d and especially n. 40 on 14.33d.

91 The Kulavidyā is explained before in 16.40cd–41ab. For the four *kalās* (Vāmā, etc.) representing the syllable *aiṃ*, see p. 170. The Lord of *kula* probably denotes here the Navātman.

92 I.e., Piṅgeśa, cf. p. 92.

93 Note the irregular sandhi of *navamānta īśvaraḥ* (< *-ānte īśvaraḥ*) to *navamānteśvaraḥ* in 101b.

102 By means of continued meditation on the *maṇḍalas* which is beyond religious practices, the *yogin*[94] [who is] in the centre of the *vaḍavā* fire and is permeated by this *vaḍavā* fire,

103 observes the 'vow of inactivity' assuming the form of the *vaḍavā* fire. Seated on the *vaḍavā* fire, he will reach the abode of this *vaḍavā* [fire],[95]

104 whence everything [comes forth], [i.e.] this world whose womb is the *vaḍavā*. This Goddess with her *kalās*[96] is Authority; on divine Authority its [i.e. the world's] creation [takes place].

105 The *vaḍavā* fire is the essence of the six objects also. Just as the big fig tree exists [already] in its tiny seed,[97]

106 so the whole world exists within the interior of this heart. The Goddess rules over the Khecaras, a garland of fig leaves hanging on [her neck].

107 She wields the thread of authority and is luminous through eighty-four qualities.[98] This garland [called] 'Vaḍavānalī' is known from the *guru*'s mouth.

108 Otherwise, [acting] on one's own judgment, one is blind even though one sees. Thus the Five are told to you, their essence supported by universal penetration,

109 as well as the divine final abode of the Khecaras. Listen now to another Four.[99]

Such is the sixteenth chapter in the Kulālikāmnāya, in the Śrīkubjikāmata [concerning] the Five of great Bliss in the sixfold set.

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94 *yoginas* in *pāda* 102b (*nirācāreṇa yoginaḥ*) is considered a nom. based on the thematic stem *yogina-*. For this thematization of stems in *-in* to *-ina*, see p. 13.

95 The lines corresponding to KMT 16.102cd–103 occur in the ṢSS at a different place, namely after 25.104ab (= KMT 16.63cd, cf. n. 68 above). The ṢSS adds some further, rather obscure lines (25.106cd–113) of which only 108 is quoted on p. 178 n. 92.

96 These are probably the four *śaktis* Vāmā, Jyeṣṭhā, Raudrī and Ambikā.

97 This should be the meaning of 105cd (*mahāvṛkṣavaṭo yasya, sūkṣmabījavaṭo yathā*); *yasya* is ignored and we should probably read *-vaṭe* or *-vaṭād* (thus in mss. AB) in the second *pāda*. Cf. ṢSS 25.154cd: *mahāvṛkṣo vaṭo yadvat, sūkṣmabījavaṭādivat*.

98 *pāda* 107b (= KMT 17.31d) has nine syllables, but mss. BCEFGK read *caturāśīguṇo* in 16.107b and mss. ABEGHK read the same in 17.31d.

99 After the discussion of the five *cakras* in chapter 14–16, the text continues in chapters 17–19 with the Four, the last unit of the *aṣṭāviṃśatikrama* which consists of the four meditative stages *piṇḍa*, *pada*, *rūpa* and *rūpātīta* (cf. p. 30).

Appendix I

Comparative table of the verses in the KMT, ṢSS, ŚM and GS

My point of reference in this table is the text of the KMT. Lines of the parallel versions which do not correspond *verbatim* with lines in the KMT, but agree more or less in their contents, are preceded by ±. Some of the lines are merely formulated differently, whereas others contain supplementary information. Additional lines which occur in the parallel texts are indicated in this table, except for the lines belonging to the sections corresponding to KMT 15.10cd–28 (see n. 8 below). When the ṢSS and the ŚM/GS insert one or more lines at the same point, they are listed beside one another in the table, but this does not mean that they are identical.

	KMT	ṢSS	ŚM	GS	
Introduction					
	14.1abc	19.115abc	15.1abc	16.237abc	
	1d	115d			} = 16.1
			1d	237d	
	2–5	116–119			
	6	120	±2ab	±238ab	
				238cd	
			2cd	±239ab	
	7ab	121ab			
			3	239cd–240ab	
	7cd	121cd	4ab	240cd	
				241ab	
			4cd	241cd	
				242–245ab	
	8ab	122ab	5ab	245cd	
			5cd	246ab	
	8cd	122cd	6ab	246cd	
		123–124			
				247	
	9ab	125ab	6cd	248ab	
		125cd			

KMT	ṢSS	ŚM	GS
14.	19.	15.7ab	16.248cd
9cd	126ab	7cd	249ab
	126cd–131ab		
10	131cd–132ab	8	249cd–250ab
			250cd–252
11ab	132cd	9ab	253ab
		9cd	253cd
	133		
	20.1–85		
	21.1–2ab		
11cd–12	2cd–3	10–11ab	254–255ab

The Devīs

KMT	ṢSS	ŚM	GS
13ab	4ab		
		11cd–14	255cd–258
13cd–14	4cd–5	15–16ab	259–260ab
	6–7ab		
15ab	7cd	16cd	260cd
	8		
15cd–16	9–10ab		
		17–67ab[1]	261–. . .[1]
	10cd–17ab		
17–19	17cd–20ab	67cd–70ab	. . .
	20cd–23ab		
20–21	23cd–25ab	70cd–72ab	. . .
	25cd–26ab		
22–24ab	26cd–28	72cd–74	. . .–317ab
	29–31		
24cd–25	32–33ab	75–76ab	317cd–318
		76cd	319ab
26–27	33cd–35ab	77–78	319cd–321ab
	35cd–37		
28–30ab	38–40ab	79–81ab	321cd–323
30cd–34	40cd–44	81cd–85	324–328ab
	45–48ab		
35	48cd–49ab	86	328cd–329ab
36	49cd–50ab	87	

1 These lines occur instead of KMT 14.15cd–16. The lines corresponding to GS 16.287cd–289ab (i.e. ŚM 15.43cd–45ab) are obviously omitted from the manuscript of the ŚM by mistake, as those lines refer to some secondary deities of the Devīcakra (cf. p. 52). In the edited text of the GS the lines 16.295cd–316c are missing.

KMT	ṢSS	ŚM	GS
14.37	21.50cd–51ab	15.88	16.329cd–330ab
	51cd		
			330cd
38	52	89	331
		90–92ab	332–334ab
			334cd–349
39ab	53ac	92cd	350ab
		93ab	350cd
	53bd–66		
39cd	67ab	93cd	351ab
		94–98ab	351cd–355
40–42ab	67cd–69	98cd–100cd	356–358ab
	70		
42cd	71ab	100ef	358cd
	71cd		
43ab	72ab	±101	±359
		102ab	360ab
43cd	72cd	102cd	360cd
44ab	73ab	±103ab	±361ab
44cd–45ab	73cd–74ab	103cd–104ab	361cd–362ab
			362cd–363
45cd–46	74cd–75	104cd–105	364–365ab
47–48ab	76–77ab	±106–107	±365cd–367ab
	77cd–85		
48cd–49	86–87ab		
		108–141	367cd–403[2]
50–51ab	87cd–88	142–143ab	404–405ab
51cd	±89	143cd	405cd
52–53ab	90–91ab	144–145ab	406–407ab
	91cd–92ab		
53cd–55ab	92cd–94ab	145cd–147ab	407cd–409ab
	94cd–95ab		
55cd–57	95cd–98	147cd–149	409cd–411
	99		
58a			
58b		16.3b	. . .
58cd–59	100–101ab	3cd–4	. . .

2 The lines GS 16.380–401 (= ŚM 15.120cd–140ab) are missing. The remaining lines of this chapter (i.e. GS 16.402–413) are incomplete.

KMT	ṢSS	ŚM	GS
14.60ab	21.102ab	16.	16.
60cd	±102cd–103a		
	103bc		
61a			
61b	103b		
	104–105	15.150–151	412–413

The Dūtīs

	22.1–4ab	16.1–3a,5–8ab	17....
62a	11a		
62b			
62cd–63ab	4cd–5ab		
63cd–68	5cd–10	8cd–13	...
	11b–14ab		
69ab		14ab	...
69cd	14cd	14cd	...
		15	...
70–71	15–16	16–17	...
	17ab		
72	17cd–18ab	18	...
	18cd–23ab		
73ab		19ab	...
73cd–74	23cd–24	19cd–20	...
75	±25–28	21	81cd–82ab[3]
76ab		22ab	82cd
		22cd–25	83–86ab
76cd		26ab	86cd
77–78a	±29–32a	26cd–27c	87–88a
78b	32b	27d	88b
		28–32ab	88cd–92
78cd		32cd	93ab
79–80ab	±33–36ab	33–34ab	93cd–94
80cd	36cd	34cd	95ab
		35–38ab	95cd–98
81	±37–39	38cd–39ab	99
82ab	40ab	39cd	100ab
82cd		40ab	100cd
	40cd	40cd–45ab	101abc,40cd–44
83	±41–43	45cd–46ab	45

3 For the place of the lines GS 17.81cd–101ab, see p. 70 n. 2.

KMT	ṢSS	ŚM	GS
14.84	22.44	16.46cd–47ab	17.46
		47cd–51	47–51ab
85	±45–47	52	51cd–52ab
86	48	53	52cd–53ab
	49ab	54–56	53cd–56ab
87	±50–53a	±57–58	±56cd–57[4]
88ab	53bc	59ab	58ab
88c		59c	58c
88d	53d	59d	58d
		60–63	59–62ab[5]
89	±54–56	64	62cd–63ab
90	57	65	63cd–64ab
		66–71ab	64cd–69
91	±58–60	71cd–72ab	70
92ab	61ab	72cd	71ab
		73–78ab	71cd–76
92cd–94	62–64ab	78cd–80	77–79ab
	64cd–65ab	81–82	79cd–81ab
		83–92	...

The Mātṛs

KMT	ṢSS	ŚM	GS
15.	23.1	17.1–6ab	18....[6]
1	2	6cd–7ab	...
		7cd–9	...
2–3	3–4	10–11	...
		12–15ab	...
4–5ab	5–6ab	15cd–16	...
		17ab	...
5cd	6cd	17cd	...
		18ab	...
6–8a	7–9a	18cd–20c	...
	9b–12a		
8b	12b	20d	...
		21–71	...
8cd	12cd		
9ab	13ab	72ab	...
9cd	13cd		

4 The line corresponding to ŚM 16.58ab is omitted in the GS.

5 A line corresponding to ŚM 16.62ab is missing.

6 ŚM chapter 17 should correspond to GS chapter 18 which is completely missing from Pāṇḍeya's edition.

KMT	ṢSS	ŚM	GS
15.	23.	17.72cd–100[7]	18.…
10ab	14ab		
	15–17ab		
10cd[8]		18.60cd	19.…
11abc			
11d–12		61d–62	…
13ab			
13c	22a	63a	…
13d			
14a	22c	63c	…
14b		63d	…
14cd			
15abc		64cd–65a	…
15d–17ab			
17cd–18		76cd–77	?[9]
19			
20abc		86cd–87a	?
20d–21ab			
21cd		97ab	?
22abc		98abc	?
22d			
23a		108c	?
23b	41d	108d	?
23c		109b	?
23d	47b		
24		110	?
25a			
25b		121b	?
25c		121a	?
25d–26			
27abc		123cd–124a	?
27d–28			
29–30ab	58–59ab		

7 We have seen before (p. 116) that ŚM chapter 17 has no further lines in common with the KMT after 72ab and enumerates a different list of the sixty-four secondary Mātṛs (see also Appendix V).

8 The lines of KMT 15.10cd–28, which enumerate the names of the secondary Mātṛs, correspond to ṢSS 23.18–57; as only a few *pādas* of this passage of the KMT occur in the ṢSS, the alternative and additional lines of the ṢSS are—for the sake of convenience—not represented in the list. The same is the case with the corresponding passage of the ŚM which for this text is included in ch. 18 which deals with the Yoginīs.

9 The first part of GS chapter 19 is missing; the extant part starts with the line corresponding to ŚM 18.73cd, but is not numbered in the edited text of the GS.

KMT	ṢSS	ŚM	GS
15.30cd	23.±16cd		
31–34	59cd–63ab		
	63cd–65ab		
35	65cd–66ab		
	66cd–70ab		
36ab	70cd		
	71ab		

The Yoginīs

KMT	ṢSS	ŚM	GS
	24.1	18.1–60ab	19....
36cd–54ab	2–19		
	20ab		
54cd–57	20cd–23		
	24		
58	25		
	26		
59	27		
	28–31		
60–65	32–37		
	38ab		
66–74	38cd–47		
	48ab		
75–77	49–52ab		
	52cd–53		
78–83	54–59		
		124bcd–163ab	?

The Khecarīs

KMT	ṢSS	ŚM	GS
16.	25.1–2ab	19.1–7	20.1–7
1–3	2cd–5ab	8–10	8–10
4–7	5cd–9ab		
	9cd–15ab	11–190	11–193[10]
8	15cd–16ab		
9–12ab	16cd–19	191–194ab	194–197ab
	20–21ab	194cd–198	197cd–201

10 This passage of the GS contains three verses more than the ŚM: Pāṇḍeya in numbering the lines of the GS omitted number 41 and the GS adds 54cd and 87cd. Moreover, in the GS the lines 20.150–170 are missing; they agree with ŚM 19.148–167, which has one less verse. The manuscript of the ŚM is slightly disordered: the lines 19.50cd–64 are found betweeen 19.79 and 80. But a scribe noticed the mistake and wrote these lines (and wrongly also 80–82ab) in the margin alongside their right place.

KMT	ṢSS	ŚM	GS
16.	25.	19.199–258ab	20.203–260ab[11]
12cd–19ab	21cd–28ab		
	28cd–45ab		
19cd–24ab	46–50		
	51–52ab		
24cd	52cd		
	53–54		
25–27ab	55–57ab		
27cd	57cd		260cd
	58ab		
28–29ab	58cd–59		261–262ab
	60ab		
29cd–31	60cd–62		262cd–263
			264ab
32–34	63–65		264cd–267ab
	66–67		
35–37ab	68–70ab		267cd–269
	70cd–74		
37cd–39	75–77ab		270–272ab
	77cd–78a		
40abc	78cd–79a		272cd–273a
			273b
40d–41	79b–80ab		
	80cd–82ab		
42ab	82cd		
42cd–63	83–104ab		273cd–293
	104cd–113		
64	114		294
65–66	115–116		±295–296ab
67	117		
68	118		296cd–297ab
69	119		
			297cd
70–74	120–124		298–302
75–78	±125–128		303–306

11 In numbering the GS Pāṇḍeya omits number 202. ŚM 19.200, 231cd–232ab and 237ab are not found in the GS; on the other hand GS 20.260ab does not occur in the ŚM.

KMT	ṢSS	ŚM	GS
16.79ab	25.±129ab	19.	20.
79cd–80	±129cd–130		307–308ab
	131ab		
81–84ab	131cd–134		308cd–311
			312ab
84cd–89ab	135–139		312cd–317ab
89cd–92ab	140–142		
92c	143a		317c
			317d–319
92d	143b		
93–98a	143cd–148a		320–325a
98bc	148d–149a		
98d–100a	149b–150c		325b–326c
100bc			326d–327a
100d	150d		327b
101ab	151ab		±327cd–328ab
101cd–102ab	151cd–152ab		328cd–329ab
102cd–103	105–106ab;152cd		329cd–330
104–107	153–156		331–334
	157–158		
108ab			
108c	159a		335a
108d			335b
	159b		
109ab			
	159cd–195	258cd–271	335cd–348

APPENDIX II

Survey of the contents of the ŚM/GS in comparison with the KMT[1]

Chapter one (ŚM: *saṃvartākramasūtranirṇaya*, 114 *śl.* and a long passage in prose; GS: *saṃvartāsūtrakathana*, incomplete) starts with the description of Candrapura which is Bhairava's residence (1–23). Devī, on seeing Bhairava, praises him with a *stotra* (24–55) and Bhairava, satisfied by this, promises to explain whatever Devī wants to know. Thereupon Devī, saying that she is not familiar with the Śrīmata, inquires after a whole range of subjects pertaining to this doctrine, among which the Saṃvartā(maṇḍalasūtra), Himavat, *pīṭhas*, *kṣetras*, the Navātman, etc., which will be treated further on in the text (56–76). Bhairava agrees to reveal to her the Matottara which explains the essence of the Śrīmata (*matottaraṃ mahādivyam, śrīmatārthaprakāśakam*, 83cd = 111cd) and, after instructions for the preliminary ritual and precautions for a safe transference of the doctrine (84cd–111), he starts his exposition by quoting the Saṃvartāmaṇḍalasūtra (ŚM 1.114 = KMT 1.1). The remaining part of this first chapter consists of a long explanation of this *sūtra* in prose. Thus, apart from the introductory lines this first chapter is a further elaboration of KMT 1.1.

Chapter two (ŚM: *himavatpṛṣṭhavarṇana*, 149 *śl.* and *stotra* in prose; GS: incomplete, no col.) and three (ŚM: *pīṭhakṣetropakṣetrasandohotpatti*, 137 *śl.*; GS: *kṣetropakṣetrasandohotpatti*, incomplete) refer to KMT 1.2–3.30. The contents (i.e. the account of the mythological background: the description of the Santānabhuvana, Bhairava's praise by Himavat, the marriage of Bhairava with Himavat's daughter and her journey through Bhāratavarṣa in order to establish her authority there, up to the story of the demon Krauñca) are more or less the same as in the KMT, but the phrasing is different in the ŚM/GS; the texts only have a few stray verses in common.

Chapter four (ŚM: *mātarāṇāṃ pratiṣṭhālakṣaṇayor nirṇaya*, 318 *śl.* and *mantras* in prose; GS: col. id., incomplete) starts with eight further lines on Krauñca which therefore belong to the preceding chapter. On Devī's request, Bhairava deals successively with the terms *akula*, *kula*, and *kulākula* (14–17), the *tattvas* (23–96), the seven Mothers (again each being sevenfold) accompanied by Vaṭuka and Gaṇeśa, their iconographic description, *mudrās* and *mantras* (97–198) and the ritual of worship of these Mothers with Bhairava in their centre (199–326). In the KMT there is no parallel with this long exposition on the *tattvas* and the seven Mothers (except for a short reference to these Mothers in KMT 6.86cd–95); this chapter has no verses in common with the KMT.

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1 For this survey I have used Schoterman's and my own transcription of the ŚM. Unless indicated otherwise references are to the ŚM only. For the contents of the GS see also Pāṇḍeya's introduction to the text; for those of the KMT see Goudriaan 1988, 110–130.

Chapter five (ŚM: *bṛhatsamayoddhāramālinīśabdarāśinirṇaya*, 316 *śl.*; GS: incomplete, no col.) deals with the Bṛhatsamayā or Trikhaṇḍā *mantra* and other subjects found in the corresponding fifth chapter of the KMT (146 *ślokas*); in this case the majority of the verses of the KMT are included, though many additions are interspersed amongst them.

Chapter six (ŚM: *prastāravarṇana*, 293 *śl.*; GS: incomplete, no col.) deals with further aspects of the Trikhaṇḍā: her *dhyāna* form (5–22), her worship (23–30), her six limbs (*ṣaḍaṅga*: *hṛdaya*, *śiras*, *śikhā*, *kavaca*, *netra*, and *astra*; 31–73ab) and five faces (*vaktras*, 73cd–113). Next the same aspects of Mālinī are described: her *dhyānamūrti* (117–137), six limbs (138–179), and five faces (180–212), and there then follows a description of several *prastāras* and *gahvaras* (214–293). This elaboration on the Trikhaṇḍā and Mālinī is not found in the KMT (but part of it—that describing the six limbs and five faces of the Trikhaṇḍā—does occur in the eighth chapter of the ṢSS).

Chapter seven (ŚM: no title in colophon, 375 *śl.*; GS: id., incomplete) deals with the *nyāsa* of Mālinī and Śabdarāśi, i.e. the 'extraction' (*uddhāra*) of the letters from the Mālinī *gahvara*, their names and location on the body, as well as the effects of the *nyāsa* of the fifty *śaktis* of Mālinī (2–64) and the fifty Bhairavas of the Śabdarāśi (65–117). This is followed by the iconographic description (*mūrti*) of the fifty *śaktis* of Mālinī (118–342) and the *mālinīcakravinyāsa* (343–375) in *cakras* with eight, twelve, sixteen and twelve spokes. In the KMT the Mālinī *uddhāra* is treated in a similar way in 4.75–112 although without mentioning their names or forms; there is no correspondence in verses and the ŚM has a slightly different order of letters.

Chapter eight (ŚM and GS: *mudrāṇām adhikāranirṇaya*, 219 *śl.*), with regard to its contents, corresponds more or less with KMT 6: it deals with the three *mudrās* called Triśikhā, Padma, and Yoni (8.6–152ab; cf. KMT 6.49–75, where they are treated in a different way) followed by details on the recitation of *mantras* (8.152cd–219; cf. KMT 6.1–48). Not all the subjects of KMT 6 are found and only some of its *ślokas* are cited in the ŚM and GS.

Chapters nine to thirteen deal with the Samayā (Kubjikā's *mantra*) of thirty-two syllables and the attendants (*dūtīs*) of her six limbs and correspond to KMT 7–10. Chapter nine (ŚM: *śrīsamayoddhāre aṅgavaktrahṛddūtīnirṇaya*, 246 *śl.*; = GS 10: *śrīsamayoddhāre aṅgavaktranirṇaya*, 238 *śl.*)[2] discusses the *uddhāra* of the Samayā, her worship in an external *maṇḍala*, her six limbs and five faces (9.1–204; cf. KMT 7.1–50), and the attendant of the heart (*hṛdaya*) (207–246; cf. KMT 7.51–86ab). Chapter ten (ŚM: *śirodūtīnirṇayasādhana*, 96 *śl.*; = GS 11, col. id., 87 *śl.*) continues the description of the *hṛdayadūtī* (10.1–23; cf. KMT 7.87–89ab) followed by a discussion of the attendant of the head, the *śirodūtī* (10.24–96; cf. KMT 7.89cd–112). Chapters eleven and twelve (both entitled: *śikhāsvacchandanirṇaya*, 253 and 213 *śl.*, respectively; = GS 12 and 13, 221 and 205 *śl.*, respectively) deal with the deity of the crest (*śikhā*) who is Svacchanda and correspond to KMT chapters 8 and 9. Chapter thirteen (ŚM: *ājñādhikāra*, 281 *śl.*; = GS 14, 274 *śl.*) discusses the attendants of the *kavaca* (13.1–

2 As we have seen before the ninth chapter of the GS deals with Jālandharanātha and is not found in the ŚM; hence ŚM 9 corresponds to GS 10, ŚM 10 to GS 11, etc.

50a; cf. KMT 10.1–8ab), the *netra* (50b–95; cf. KMT 10.8cd–19) and the *astra* limbs (96–194; cf. KMT 10.20–39). The remaining lines deal, among other things, with the texts associated with these *aṅgadūtīs*, some further details on the *astra*, several series of six and the *ṣaḍadhvan* (195–281; cf. KMT 10.40–155). The greater part of the text of KMT 7–10 is found in these chapters of the ŚM and GS. But as the number of *ślokas* indicates, the ŚM and GS contain many additions, e.g. the worship of the Samayā in an external *maṇḍala* (ŚM 9.35–100) and the exposition on Svacchanda's *mantra*, called the Aghora, which likewise contains thirty-two syllables (ŚM 12.1–113).

The next chapters (i.e. ŚM 14 and 15A = GS 15 and 16.1–236) are devoted to a description of the 'classical' Ṣaṭcakra and correspond to KMT 11–13. But as we noted earlier with regard to the GS (Heilijgers 1990, 62 n. 3), these chapters of the ŚM and GS have changed place. On the basis of their contents and their correspondence to KMT, we may conclude that SM 15A should precede 14, and likewise that GS 16.1–236 should precede chapter 15. Chapter 15A (ŚM: incomplete, no col.; = GS 16.1–236) deals successively with an introduction to the Ṣaṭcakra (1–51), the Viśuddhi (52–129), the Anāhata (130–179), and the Maṇipūra (180– ? = GS 16.178–236). This section corresponds to KMT chapter 11 and 12.1–69; almost all the verses of the KMT are present. Chapter fourteen (ŚM: *ślokadvādaśanirṇaya*, 314 *śl.*; = GS 15: *dvādaśaślokanirṇaya*, 308 *śl.*) discusses the Svādhiṣṭhāna (1–164ab), the Ādhāra (164cd–187) and the Ājñā (188–304ab), followed by some concluding lines (304cd–314). This chapter corresponds to KMT 12.70–88 and 13.1–97ab; again, the majority of the *ślokas* of the KMT are found in the ŚM/GS.[3]

Chapters fifteen to nineteen (ŚM: resp. entitled the *devī-*, *dūtī-*, *mātṛ-*, *yoginī-*, and *khecarīcakranirṇaya*; = GS 16.237–413 up to chapter 20) deal with the Pañcacakra and correspond to KMT 14–16. As we have seen, the majority of the verses of the KMT are found in the ŚM/GS, except for KMT 15.29–83.

Chapter twenty (ŚM: *kālajñānaṃ kālacakranirṇaya*, 287 *śl.*; = GS 21: *kālajñāna-cakranirṇaya*; 281 *śl.*) opens with the *bījas* of the five *cakras* expressing their relation to the five elements (1–18; see p. 22). The passage which then follows (19–76) enumerates

3 The incomplete section of the ŚM (which I have called 15A) is added at the end of the manuscript after fol. 322 and numbered as fol. 175ʳ up to 184ʳ. Because of this numbering, its contents and correspondence to GS 16.1–236 (however, the lines corresponding to GS 16.185–236 are missing) it should be inserted in the text itself, not as the added folia themselves indicate in chapter 15 (which obviously is done by the GS), but before ŚM chapter 14 as we just have seen. However, as the added fol. 175ʳ starts with the final lines of chapter fourteen (in exactly the same way as fol. 175 of the manuscript itself), I have provisionally called it chapter 15A. It is difficult to determine what actually has gone wrong here, but it has something to do with KMT 14.1 (*dayā ca paramā mahyaṃ, maṇḍalīśakulākulam / ṣaṭpadārtho mayā jñātaḥ, ṣaḍ yoginyo vada prabho*, = ŚM 15.1 = GS 16.237, with different reading in *pāda* d, see p. 225 n. 2). This line states that the *ṣaḍpadārtha* (= Ṣaṭcakra, see p. 225 n. 1) are known and forms the transition to the description of the Pañcacakra in the next passage. This line, however, also occurs as ŚM 15A.1 = GS 16.1, where it is obviously out of place as it stands in the middle of the description of the Ṣaṭcakra. Possibly, for some reason after the end of ŚM chapter 13 (= GS 14) the pages containing the lines of ŚM 15A and GS 16.2–236 were omitted (or these pages were actually missing). When the scribe arrived at KMT 14.1 (= ŚM 15.1 and GS 16.237) he noticed that the Ṣaṭcakra which according to this line should have been told, are not told completely and therefore he inserted the omitted passage on the Viśuddhi, Anāhata, and Maṇipūra *cakras*.

the qualities of both the *guru* and the pupil, and describes the initiation of the pupil (cf. KMT 3.41–82). At Devī's request, Bhairava discusses the *kula* body (*kulapiṇḍa*), which involves the fifty Rudras of the Śabdarāśi (letters, names and their location on the body), the *nāḍis*, the twenty-five *tattvas* in relation to the body, the ten *prāṇas*, the *jīva* in the heart-lotus, and the factors that limit this *jīva* (77–155). After this Bhairava explains the way to liberation for which the knowledge of the Śrīmata is essential, and he stresses the importance of the Śrīmatottara and its superiority over other Tantras (156–176). Then the text turns to a discussion of time (*kāla*) and the *kālacakra* (177–287). In the KMT the 'knowledge of time' is dealt with in 23.1–83; only a few stray *ślokas* of the KMT are found in the ŚM.

Chapter twenty-one (ŚM: *vajragahvaroddhāre samastavidyānirṇaya*, 332 *śl.*; = GS 22, 333 *śl.*), by way of continuing the discussion of time, gives some *mantras* by means of which one can gain mastery over time (*kālavañcana*, litt. 'cheating time'): the Mṛtyuñjaya (18–47), the (Mṛta)saṃjīvanī (48–110), the Kālasaṃkarṣaṇī (111–138). Some other *mantras* are then presented: the Aparā (143–156), the Parā (157–172) and the Parāparā (173–211), the Kāmeśvarī (212–242), the Tripuraśekharā (243–332), this latter consisting of three parts called Vāgbhava (256–271), Kāmarāja (272–310), and Śāntānta (311–332). The exposition on these *mantras* consists of their extraction (*uddhāra*), the mental image (*dhyānamūrti*) of the related deities, how they are recited and their results. Of these *mantras*, the Mṛtyuñjaya is briefly discussed in KMT 23.79–83, the Parā, Parāparā, and Aparā in KMT 18.4–31 and 24.36–54.

Chapter twenty-two (ŚM: *ṣoḍhānyāsanirṇaya*, 183 *śl.* as well as many *mantras*; = GS 23 no colophon, incomplete) explains the (sixfold?) *nyāsa*: after an introduction (1–10), the *nyāsa* is described successively of sixteen *granthis* (11–13ab), Aghora (13cd–14), Mālinī (15–19), Śabdarāśi (20–33), Trividyā (34–45), Aghoryaṣṭa (46–48), Dvādaśāṅga (49–63), Ṣaḍaṅga (64–74ab), Ślokadvādaśa (74cd–83), Varṇamālā (84–90ab), Tadgraha (90cd–100), Pañcaratna (101–112ab), Navātman (112cd–137), *bījapañcaka* (138–140), ? (141–145), Tritattva (146–150) and the 32-syllabled Devī (151–163). This is followed by the rules for a correct application of this multiform *nyāsa* (164–183). Both the ŚM and GS give the mental image of all the involved deities; the *mantras* themselves, which are to be recited during the *nyāsa*, are only communicated by the ŚM. The same subject is dealt with in KMT 17.71–112 and 18.1–89 where the greater part of the above mentioned *nyāsas* are found, but the texts—it seems—do not have any verses in common.

Chapter twenty-three (ŚM: *chommāsaṃcāralakṣaṇa aṅgapratyaṅga yoginīsaṃcārasvarāsādhanādhikāra*; = GS 24: *chommāsaṃvācalakṣaṇa*, 320 *śl.*), after the preliminary purification (*bhūtaśuddhi*, 1–33), describes several *pūjās* (among others that of the *gurumaṇḍala*, the three variants of the *krama*, the thirty-two deities from Caṇḍā to Subhadrikā, and the sixty-four Yoginīs) and the *mantra* of Vajrakubjī (= Siddhavajrī). This is followed by a passage on the meeting with female partners, the secret meaning of words (or code-languages, *chommā*, cf. Sanderson 1988, 681) and the explanation of *mudrās*. For the *pūjā* see KMT 24.58–141.

Chapter twenty-four (ŚM: *rudraśatārddhanirṇaya*, 208 *śl.*; = GS 25: *pañcāśarudradhyānavarṇana*, 206 *śl.*) describes the *mūrti* (i.e. colour, number of arms and

eyes, attributes, mount, and related *śakti* of Mālinī) of the fifty Rudras (*ā–kṣa*) of the Śabdarāśi.

Chapter twenty-five (ŚM: no title in col., 519 *śl.*; = GS 26: *catustriṃśatidvīpa-dvīpādhipakṣetrapāladhyānavidhānakramanirṇaya*, 260 *śl.*, and GS 27, no title, 244 *śl.*) starts with the doctrine of the thirty-four continents (*dvīpas*, consonants) and sixteen *pīṭhas* (vowels), and enumerates the *dvīpas*, each with their *kṣetrapāla* (description is given) and group of female deities (1–252). This section corresponds to KMT chapter 20 and 21, almost all its verses are included. The GS adds some lines on the Gāyatrī after which GS chapter 26 comes to a close. Then the text turns to the doctrine of the *cakras* (*cakrāmnāya*) and gives a description of sixteen *cakras* and their worship (i.e. of the nine Mothers, Brahmāṇī, etc., each with eight attendants, the *yāmala-*, *navātman-*, *dūtī-*, *nityaklinnā-*, *ekavīra-*, *nigraha-* and *navadurgācakras*, 253–351). This is followed by a passage on Mahantārī (*uddhāra* of her fifteen-syllabled *vidyā*, her *dhyānamūrti*, her worship and results thereof, 352–383), the 'visitation' (*caryā*) of the eight cities Prayāga, etc. (384–409, among which KMT 25.169b–184), the consumption of the *caru*-oblation (410–428) and the *pavitrārohaṇa* (429–507; cf. KMT 24.142–171). The chapter concludes with some lines on the excellence of the Śrīmatottaratantra (508–519).

Appendix III

The secondary Devīs according to the ṢSS and GS

Below are enumerated the names of the twenty/twenty-five Devīs, as well as the related letters and *tattvas*, as they occur in ṢSS 21.54–64 and GS 16.335–344 (not in the ŚM). As often is the case in the GS some of the names are evidently corrupt. I have inserted suggested emendations of these names in the list; the corrupt form of the names are mentioned in notes.

	ṢSS		GS
East:			
ṅa	Kṣoṇī	earth	Bodhinī (?) = Niyāmikā
ka	Āpinī	water	Āpinī
kha	Tejinī	fire	Tejanī
ga	Vāyuvegā	air	Temanī (?)
gha	Khecarī	ether	Cañcalā
South:			
ña	Śabdadevī	sound	Śabdāvatī = Pratiṣṭhā
ca	Sparśavatyā	touch	Sparśā
cha	Rūpiṇī	form	Rūpiṇī
ja	Rasavatyā	taste	Rasasthā[1]
jha	Gandhinī	smell	Gandhi[2]

1 GS 16.339d reads *romasthā rūpiṇī tathā*, inverting the sequence of Rūpiṇī and Romasthā (which is obviously wrong for Rasasthā) on grounds of the metre.

2 Instead of Gandhi GS 16.340a reads Saṃdhi.

	SSS			GS
West:[3]				
ṇa	Vāgīśā	speech	ear	Śrotriṇī[4] = Vidyā
ṭa	Pāṇi	hand	skin	Toṣiṇī (?)
ṭha	Pādavegagā	feet	eye	Netriṇī
ḍa	Pāyudevī	anus	tongue	Lolinī
ḍha	Upasthinī	generative organ	nose	Ghrāṇinī[5]
North:				
na	Karṇamoṭī	ear	speech	Vāceśvarī = Śāntā[6]
ta	Tvagdevī	skin	hand	Pāṇinī[7]
tha	Cakṣu-vijṛmbhinī[8]	eye	feet	Pādinī[9]
da	Jihveśinī	tongue	anus	Pāyinī[9]
dha[10]	Ghrāṇinī	nose	generative organ	Upasthinī[11]
Centre:				
ma	Pauruṣī	*puruṣa*		
pa	Manavegā	*manas*		
pha	Dhīmarī	*buddhi*		
ba	Matsarī	*ahaṃkāra*		
bha	Prakṛtyā	*prakṛti*		

3 In the SSS the western compass point is occupied by the Devīs who represent the *karmendriyas*, and the northern compass point is occupied by those who represent the *buddhīndriyas*, whereas in the GS the reverse situation is found (see resp. p. 43 Fig. 1, and p. 46 Fig. 2).

4 GS 16.342a reads Gotriṇī.

5 GS 16.342c reads Dhyāninī.

6 GS 16.343a reads *mātā*.

7 GS 16.344a reads Prāṇinī.

8 In SSS 21.62b (*tha-sthā tu kṣuvijṛmbhinī*) I suggest the reading *tha-sthā cakṣuvijṛmbhinī* 'related to *tha* is the Wide-eyed,' since here the goddess standing for the sense-organ 'eye' is concerned.

9 For both Pādinī and Pāyinī the text of the GS has Yoginī in 16.344b (*yoginī yoginī tathā*; Pāṇḍeya suggests the reading *yojinī* instead of the second *yoginī*).

10 The consonants *da* and *dha* are omitted in the GS; after 16.343 obviously one half verse is missing.

11 The text reads wrongly Japasthinī in 16.344c.

Appendix IV

The eighty-four deities of the Svādhiṣṭhāna in the ŚM and GS

The eighty-four *guṇas* which are ascribed to the seven seats of the Svadhiṣṭhāna are explained by the ŚM and GS as female deities. Their names are enumerated as follows in ŚM 15.17–67ab (= GS 16.261– ?; the variant names of the GS are given between brackets):

Randhra: Dhātrī, Dhāmā, Dhaumyā, Nīlā, Nīlāvatī, Śubhā, Dravaṇī, Drāvaṇī, Jayantī (Kampanī), Vamanī (Bhramiṇī), Prabhā (Samā), Sutejā

Kāma: Kāmarūpiṇī, Kāmā, Kāmavatī, Śyāmā, Sundarī, Madanāvatī, Nirañjanā, Rāgavatī, Kāmavihvalā, Mandadravā (Madadravā), Kleda(=ā?)nandā (Kledanī), Kṣobhiṇī (Kṣobhaṇī)

Vahni: Jvalinī, Jvālinī, Dīptā, Dhūmrā, Kṛṣṇā, Raktā, Sūkṣmā, Vidhūmā, Dahinī (Dahanī), Dāhinī (Dāhanī), Śoṣaṇī, Tāpanī

Dhvaja: Patākā, Dhvajinī, Saumyā, Ūrdhvaromā, Bhramaṇī,[1] Bhrāmaṇī, Vegā, Kaṅkālī, Kalahapriyā, Kaṅkaṭā, Vikaṭā, Ghorā

Kanda: Kandā, Kandāvatī, Śūlā (Mūlā), Bījinī, Bījasambhavā, Bījamātā, Vīrā, Vīreśī, Vīramātarā, Piṅgākṣī, Piṅgalā, Nitambā

Gola:[2] Golā, Golodbhavā, Śukrā, Raktā, Liṅgā, Liṅgavatī, Bhīmā, Guhyā, Gāmanī, Dhruvā, Nārā

Piṇḍa: Piṇḍākhyā, Piṇḍinī, Piṇḍā, Īśvarī, Subhagā, Krīḍā, Krīḍāvatī, Ramyā, Lomasā, Ambikā, Udbhavā, Sambhavā

1 The deities from Bhramaṇī to Ghorā are not mentioned in the ŚM (the lines corresponding to GS 16.287cd–289ab are not found in the ŚM); their names have been taken from GS 16.287cd–288ab.

2 For the position of Gola between Kanda and Piṇḍa (instead of between Vahni and Dhvaja), see p. 231, n. 19. ŚM 15.52cd–53 seems to enumerate only eleven deities for Gola; the text reads: *golā golodbhavā śukrā, saharaktā varānane // liṅgā liṅgavatī bhīmā, guhyā vai gāmanī dhruvā / nārā ca dvādaśī proktā, golanāthasamudbhavā*. The lines dealing with the deities of Gola and Piṇḍa are missing in the GS.

APPENDIX V

The sixty-four Mātṛs according to the ŚM

As we saw earlier (p. 116), the ŚM recognizes a different list of the sixty-four secondary Mātṛs who are subordinate to the eight Mahāmātṛs. They are enumerated in ŚM 17.75–97ab (not in the GS) as follows:

Khecarī:	Līlā, Līlāvatī, Yogī, Susūkṣmā, Bhogadāyikā, Vimalā, Manasvī, Subhagā
Ātmī:	Sundarā, Sundarī, Śāradā, Sarasvatī, Śabarī, Saṃvarī, Bhīmā, Ālī
Śaśinī:	Nandinī, Nandagarbhā, Nādajā, Nandamānasā, Sanānandā (= Sadānandā?), Manovegā, Mana[ḥ]prītikarā, Sarvānandakarā
Vahni:	Ugrā, Ugrāvatī, Kṛṣṇā, Pretā, Pretamukhī, Rākṣasī, Bhrāmaṇī, Ghorā
Calinī:	Ambā, Ambāvatī, Līlā, Viśokā, Śokavardhanī, Umā, Kāntā, Balinī
Bhānumatī:	Vegā, Vegavatī, Saumyā, Bhramaṇī, Bhrāmaṇī, Ramā, Samanī, Saumyagā
Mahimā:	Bhogā, Bhogāvatī, Rāmā, Bhogadā, Haṃsī, Kauśikī, Kumudā, Bhramarī
Sukṛtālayā:	Kṛtyā, Kṛtavatī, Kāntā, Krāmaṇī, Kramaṇī, Śubhā, Śubhadā, Subhadrā, Bhadrā, Citrarathā (ten names are enumerated)

Appendix VI

The sixty-four Yoginīs according to the ŚM/GS and ṢSS

The ŚM and GS mention the sixty-four Yoginīs as the deities occupying the *vahnimaṇḍala* of the Khecarīcakra (cf. p. 157 f.). In the relevant lines (ŚM 19.199–256 = GS 20.203–258ab) their names are found three times (once in the enumeration, the second time with their colours and the third time with their mounts). Below I have listed the names of ŚM 19.201–208; some alternative names are mentioned in the footnotes. For these names see also Dehejia (1986, 205–209) who took them from another manuscript of the ŚM (ms. no. 4/2506, Nat. Arch. Kathmandu). In only two instances does she mention a different name (see no. 7 and 47). In the second column the names of the sixty-four Yoginīs (enlarged by a ninth group of eight Yoginīs) are given as they are found in ŚM 25.284–300 (= GS 27.31–47); for these see also Dehejia 1986, 50. In addition, the names found in ṢSS 15.100–165[1] are given.

	ŚM 19 = GS 20	ŚM 25 = GS 27	ṢSS 15
		Brahmāṇī:	Brahmāṇī:
1	Akṣobhyā	Akṣobhyā	Akṣobhyā
2	Ṛkṣakarṇā[2]	Ṛkṣakarṇī	Ṛkṣakarṇī
3	Rākṣasī	Rākṣasī	Rākṣasī
4	Kṣayā	Kṣayā	Kṣapaṇī
5	Kṣapā[3]	Akṣayā	Kṣayā
6	Cipiṭā	Cipiṭā	Piṅgākṣī
7	Kṛṣṇā[4]	Kṛṣṇā	Akṣayā
8	Sulālasā	Kṛṣṇalālasā	Kṣemā

1 For the greater part these lines correspond with Caturvargacintāmaṇi II, Vratakhaṇḍa I, p. 92–102, quoted in De Mallmann 1963, 294–303 and Thomsen 1976, 195–207.

2 She is called Ṛkṣavarṇā in GS 20.204a and Kṣapaṇī in ŚM 19.210b (= GS 20.213b) and ŚM 20.237b (not in the GS).

3 The order of Kṣayā and Kṣapā is inverted in the GS.

4 She is called Akṣayā with Dehejia (1986, 205).

		Māheśvarī:	Māheśvarī:
9	Helā	Helā	Īlā
10	Līlā	Līlā	Līlā
11	Lolā	Guptā	Layā
12	Suptā[5]	Luptā	?
13	Lubdhā	Laṅkā	Laṅkā
14	Lampaṭā	Laṅkeśī	Laṅkeśvarī
15	Laṅkeśvarī	Lālasā	Lālasā
16	Vimalā	Vimalā	Vimalā
		Kaumārī:	Kaumārī:
17	Hutāśanī	Hutāśanī	Hutāśanā
18	Viḍālākṣī	Viḍālākṣī	Viśālākṣī
19	Huṃkārī	Huṃkārī	Huṃkārī
20	Vaḍavāmukhī[6]	Vaḍavāmukhī	Vaḍavāmukhī
21	Siṃhanādā[7]	Siṃhalā	Mahāravā
22	Revatī	Bhairavī	Lolupā
23	Krodhanā	Krodhā	Krodhanā
24	Bhayānanā	Bhayāvahā	Bhayānanā
		Vaiṣṇavī:	Vaiṣṇavī:
25	Sarvajñā	Sarvajñā	Sarvajñā
26	Pecakī	Revatī	Taralā
27	Śāntā	Śāntā	Tārā
28	Ṛgvedā	Ṛgvedā	Ṛgvedā
29	Śubhānanā	Bhayānanā	Hayānanā
30	Sārā[8]	Vikrāntā	Sārā
31	Viśvarūpā	Viśvarūpā	Rasasaṃgrāhī
32	Sarasvatī[9]	Sarasvatī	?

5 She is called Luptā in ŚM 19.240b (= GS 20.241d).
6 Vāḍavāsyā in ŚM 19.215c (= GS 20.218c).
7 Siṃhavaktrā in ŚM 19.216a (= GS 20.219a).
8 Vicitrā in ŚM 19.218c (= GS 20.221c).
9 Viśveśī in ŚM 19.219a (= GS 20.222a).

		Vārāhī:	Vārāhī:
33	Tālajaṅghā	Tālajaṅghā	Tālajaṅghikā
34	Bṛhatkukṣī	Bṛhatkukṣī	Raktākṣī
35	Vidyujjihvā[10]	Vidyujjihvā	Vidyujjihvā
36	Bhayaṅkarī	Bhayaṅkarī	Karaṅkinī
37	Meghanādā	Meghanādā	Meghanādā
38	Pracaṇḍā	Pracaṇḍā	Pracaṇḍogrā
39	Kālakarṇī[11]	Kālakarṇī	Kālakarṇī
40	Rūpahā	Rūpahā	Gajānanā
		Aindrī:	Indrāṇī:
41	Campā[12]	Campā	Candrā?
42	Campāvatī[13]	Campāvatī	Campāvatī
43	Prapañcā[14]	Pralayā	Viśvaprapañcikā
44	Pralayāntakī	Pralayāntikā	Pralayāntikā
45	Picuvaktrā	Pañcānanā	Picuvaktrā
46	Piśācī	Piśācī	Piśācī
47	Piśitāśī[15]	Piśitāśī	Piśitāśī
48	Lolupā	Lolupā	Lolupā
		Cāmuṇḍā:	Cāmuṇḍā:
49	Vāmā	Vāmā	Pāvanī?
50	Vāmanī	Rāmaṇī	Vamanā
51	Vakranāsā	Vāmanā	Tapanī
52	Vikṛtānanā[16]	Vikṛtānanā	Vamanī
53	Vāyuvegā	Vāyuvegā	Vikṛtānanā
54	Ugrā	Ugrā	Bṛhatkukṣī
55	Vicitrā	Cittānandā	Vikṛtā
56	Viśvarūpiṇī	Svarūpiṇī	Viśvarūpiṇī

10 Agnijihvā in ŚM 19.219d (= GS 20.222d).

11 Kālavarṇā in ŚM 19.221d (= GS 20.224d).

12 Pañcā in GS 20.209a.

13 Pañcāvatī in GS 20.209a.

14 Pralayā in ŚM 19.223d (= GS 20.226d).

15 Pretākṣī in ŚM 19.225b (= GS 20.228b). Dehejia mentions the name Piśitāsavalolupā which actually refers to both the 47th and 48th name. The consequent loss of one name is made good in Dehejia's list by the insertion of Pretākṣī as the 57th (between Yamajihvā and Jayantī).

16 Kṛṣṇāsyā in ŚM 19.227d (= GS 20.230d) and Kṛtānanā in ŚM 19.250d (= GS 20.252b).

		Mahālakṣmī:[17]	Mahālakṣmī:
57	Yamajihvā	Yamajihvā	Yamajihvā
58	Jayantī	Jayantī	Jayantī
59	Durjayā	Durjayā	Durjayā
60	Yamāntikā[18]	Jayantikā	Yamāntikā
61	Pralayāntikā	?	Viḍālī
62	Viḍālī	Ulhakā	Tevatī
63	Aśanī	Revatī	Pretanā
64	Pūtanā	Pūtanā	Vijayā

Caṇḍikā:
Kālahantrī
Kulā
Caṇḍā
Pracaṇḍā
Caṇḍanāyikā
Piśitāśī
Phetkārī
Siṃhanādā

17 In the text the ninth group of Caṇḍikā comes first, followed by that of Mahālakṣmī. I have changed their order for sake of convenience.

18 Jayantikā in ŚM 19.252d (= GS 20.254b).

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ms. no. 34 (film no. C 3/14) of the Kaisar Library Kathmandu, Newari script, palm-leaf, complete in 79 fol., date N.S. 505 = 1384–85 A.D.
Kubjikānityāhnikatilaka
ms. no. 1–239/201 क (film A 228/3) of the National Archives of Nepal, Kathmandu, Newari script, complete in 85 fol., N.S. 742 = 1621–22 A.D.
Kulamūlaratnapañcakāvatāra
ms. no. 1–1552/120 (film B 112/3) of the National Archives of Nepal, Kathmandu, 71 fol., date N.S. 740 = 1619–20 A.D.
Kularatnoddyota
ms. no. 1/1653 (film B 119/3) of the National Archives of Nepal, Kathmandu, 138 fol.
Laghvikāmnāya
ms. no. 5–877/57 (film A 41/3) of the National Archives of Nepal, Kathmandu, old Newari script, palm-leaf, 114 fol., date N.S. 158 = 1037–38 A.D.
Saṃvartārthaprakāśa
ms. no. 4–1060/1622 (film B 156/6) of the National Archives of Nepal, Kathmandu, Devanāgarī script, paper, 19 fol.
Ṣaṭsāhasrasaṃhitā
preliminary critical text prepared by J. A. Schoterman, as far as completed, based on three mss. namely: ms. no. G. 8329 (Cat. of the Asiatic Society of Bengal no. 5804), palm-leaf, incomplete in 239 fol., 12th century A.D.; ms. no. 5–428/54 (film B 32/6) of the National Archives of Nepal, Kathmandu, complete in 399 fol., palm-leaf; and ms. no. 5–4775/209 (film A 149/4) of the National Archives of Nepal, Kathmandu, Devanāgarī, paper, complete in 121 fol., date 1929 A.D. (The same manuscript contains also the commentary on the ṢSS, see s.v.).
Ṣaṭsāhasraṭippanī
ms. no. 1–30/300 (film B 121/6) of the National Archives of Nepal, Kathmandu, Newari script, paper, 283 fol., incomplete (*paṭala* 5–29), date N.S. 820 = 1699–1700 A.D.; ms. no. 5–4775/209 (film A 149/4) of the National Archives of Nepal, Kathmandu, Devanāgarī, paper, complete in 102 fol., date 1929 A.D.
Śrīmatottaratantra
ms. no. 2–220/1548 (film A 194/2) of the National Archives of Nepal,

Kathmandu, Newari script, paper, complete in 322 + 11 fol., dated N.S. 729 = 1608–09 A.D.

Tantrasadbhāva
ms. no. 5–445/185 (film A 44/2) of the National Archives of Nepal, Kathmandu, 186 fol.

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